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Eulenburgs kleine Partitur-Ausgabe

SUITE

aus dem Ballett

Der Nußknacker

für großes Orchester

von

PETER TSCHAIKOWSKY

Op. 71a

83263

Ernst Eulenburg, Leipzig
824

TSCHAIKOWSKY, „NUSSKNACKER-SUITE“, OP. 71 A

Tschaikowskys „Nußknacker-Suite“ ist die Konzertfassung des gleichnamigen Ballettes. Der ausführlichen Angabe seiner Handlung bedarf es zum Verständnis der Musik schwerlich; ihr knapper Umriß wird aber Hörern, gerade weil das Werk aus einer Pantomime hervorgegangen ist, gewiß willkommen sein.

Weihnachtsfeier bei einem Präsidenten Silberhaus. Die Jugend wird beschenkt, und auch Kläre und Fritz, die beiden Kinder des Hausherrn, erhalten von ihrem Paten, einem Ratsherrn, verschiedene Gaben, zuletzt auch einen Nußknacker. Fritz steckt ihm eine allzu große Nuß in den Mund, so daß die Zähne zerbrechen, und der Nußknacker wird ins Bett gesteckt. Nachdem alles fort ist, kommt die kleine Kläre, um nach ihm zu sehen, nochmals ins Zimmer. Auf einmal laufen von allen Seiten Mäuse herbei und stürzen sich auf die Pfefferkuchenmänner. Schließlich stellt sich der Nußknacker an deren Spitze und geht im Verein mit Bleisoldaten gegen die Eindringlinge vor, die unter Führung des Mäusekönigs kämpfen. Wie sich die Sache zuspitzt, wirft Kläre ihr Pantöffelchen gegen den Mäusekönig, wird ohnmächtig und vom Nußknacker, der sich in einen Prinzen verwandelt, fliegend ins gastliche Zauberschloß eines Konfitürenberges entführt, wo eine Fee Dragée herrscht.

Im zweiten Akt des Ballettes werden den Gästen nun alle Herrlichkeiten des Zauberschlosses vorgeführt: Schokolade, Kaffee, Tee, Mirlitons (eigentlich Kinderblasinstrumente, aber auch ein bestimmtes Backwerk), Blumen u. a. tanzen auf, und mit der üblichen Apotheose schließt das Ballett ab. Eigentlicher Handlung ermangelt also der zweite Akt fast ganz. (Wer etwas Ausführlicheres über den Inhalt lesen will, sei auf die Angaben in R. H. Steins Werke über Tschaikowsky, S. 314 ff., verwiesen.)

In die Nußknacker-Suite hat Tschaikowsky nur einen Teil der ganzen Ballettmusik übernommen: Außer der entzückenden „Ouverture miniature“, einer Art instrumentierten Sonatinen - Hauptsatzes, aus dem ersten Akte nur den Marsch, der an der Spitze der charakteristischen Tänze der Suite steht und im Ballett während der Christfeier beim Präsidenten gespielt wird. Die übrigen Tänze entstammen dem zweiten Akt: Der kurze Tanz der Fee Dragée, dessen führende Stimme bezeichnenderweise fast durchgängig die Celesta hat; der feurige Trepak, der in der ganzen Suite fast allein an Tschaikowskys nationale Zugehörigkeit erinnert; der arabische mit seinem leisen melancholischen Einschlag; der im ostinaten Trippelrhythmus gesetzte chinesische Marsch (jedes der beiden letzten Stücke auch über einem einzigen Orgelpunkt errichtet); der graziöse Tanz der Mirlitons, der weiter nichts bedeutet, als daß zu Tee und Kaffee auch etwas Knuspriges gehört; endlich das den dritten Hauptteil bildende längste Stück der Suite: der Blumenwalzer, der des Tondichters musikalische Verbundenheit mit Johann Strauß noch in seinem vorletzten Lebensjahre bekundet.

Die Nußknacker-Suite wurde zum ersten Male am 7. März 1892 im neunten Symphoniekonzert der Russischen Musikalischen Gesellschaft zu Petersburg mit so großem Erfolg aufgeführt, daß fünf Stücke wiederholt werden mußten. Auch der größte Teil der Presse stimmte in seinen Besprechungen in die Begeisterung der Konzertbesucher ein.

Leipzig.

Max Unger.

TSCHAIKOWSKY, "NUTCRACKER SUITE", OP. 71 A

Tschaikowsky's "Nutcracker Suite" is the concert version of the ballet bearing the same name. For the understanding of the music it is hardly necessary to enter upon the details of the action; nevertheless a short outline may be welcome to hearers; especially since the work has evolved from a pantomime.

Xmas celebration at the home of a president Silberhaus. The young folks are being presented; Clara and Fred, the two children of the master of the house, also receive various presents from their godfather, an alderman, last of all a nutcracker. Fred inserts a too large nut into its jaws, thereby breaking its teeth, and the nutcracker is put to bed. After all are gone little Clara enters the room to look after it once more. Suddenly mice come running in from all sides, bolting towards the gingerbreadmen. Finally the nutcracker assumes their leadership, and, together with toy-soldiers attacks the intruders who are headed by the king of the mice. As the affair develops Clara throws her slipper at the mouse-king, faints, is kidnapped, and brought flying to the hospitable magic castle in a mountain of sweets, by the nutcracker which has turned into a prince. In the castle a fairy, Dragée, reigns.

In the second act of the ballet the guests are shown all the fascinations of the magic castle; chocolate, coffee, tea, mirlitons (really toy flutes, but also a kind of pastry), flowers etc. dance around, and the work ends with the customary apotheosis. The second act is therefore almost entirely devoid of action. (Those who desire more details with respect to the contents are referred to the work of R. H. Stein on Tschaikowsky p. 314 et seq.).

Tschaikowsky has only taken over a part of the entire ballet into the Nutcracker suite. Besides the delightful "Ouverture Miniature", a sort of sonatina-like principal theme in instrumentation, from the first act only the march, which takes the first place among the characteristic dances of the suite, and, in the ballet, is played during the Xmas celebration at the president's. The other dances are taken from the second act; the short dance of the fairy Dragée, the leading part of which is, significantly enough, celesta nearly all through; the fiery trepak, reminding almost solely throughout the suite of Tschaikowsky's nationality; the arabic, with its low, melancholy trait; the chinese march, written in the ostinate tripping rhythm (the last two pieces also constructed over a single pedal point); the graceful dance of the mirliton, with no other meaning but that tea and coffee should be accompanied by something crisp; finally the third and longest part of the suite, the flower waltz indicating Tschaikowsky's musical connection with Johann Strauß in the year before he died.

The Nutcracker suite was presented for the first time on the 7th of May 1892 in the 9th symphony concert of the Russian Musical Society of Petersburg, with such success that five parts had to be repeated. The greater part of the press also joined in the enthusiasm of the concert attendance.

Leipzig.

Max Unger.

SUITE

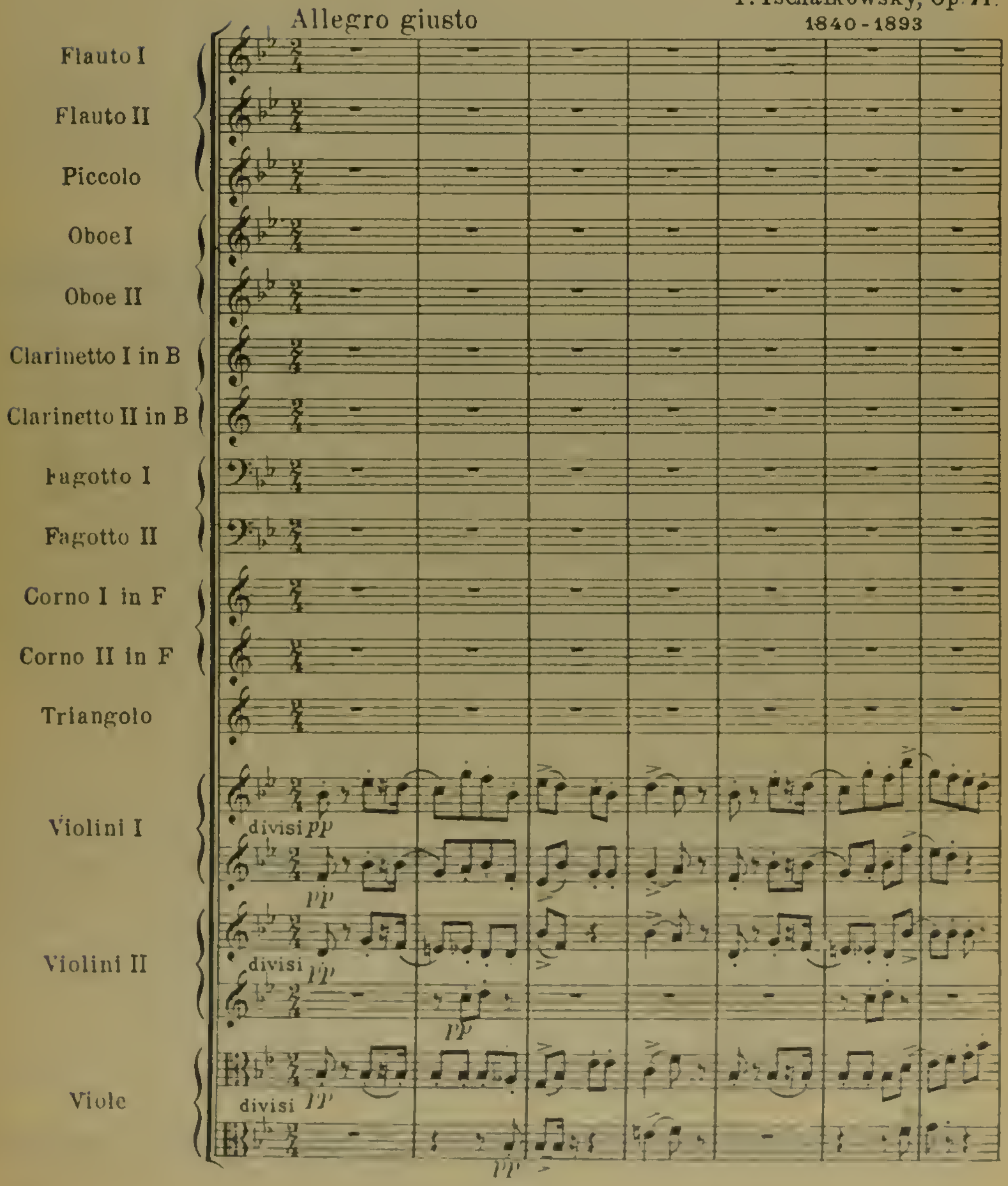
tirée du Ballet

CASSE-NOISETTE

(Der. Nussknacker)

I. Ouverture miniature

P. Tschaikowsky, Op. 71a
1840-1893



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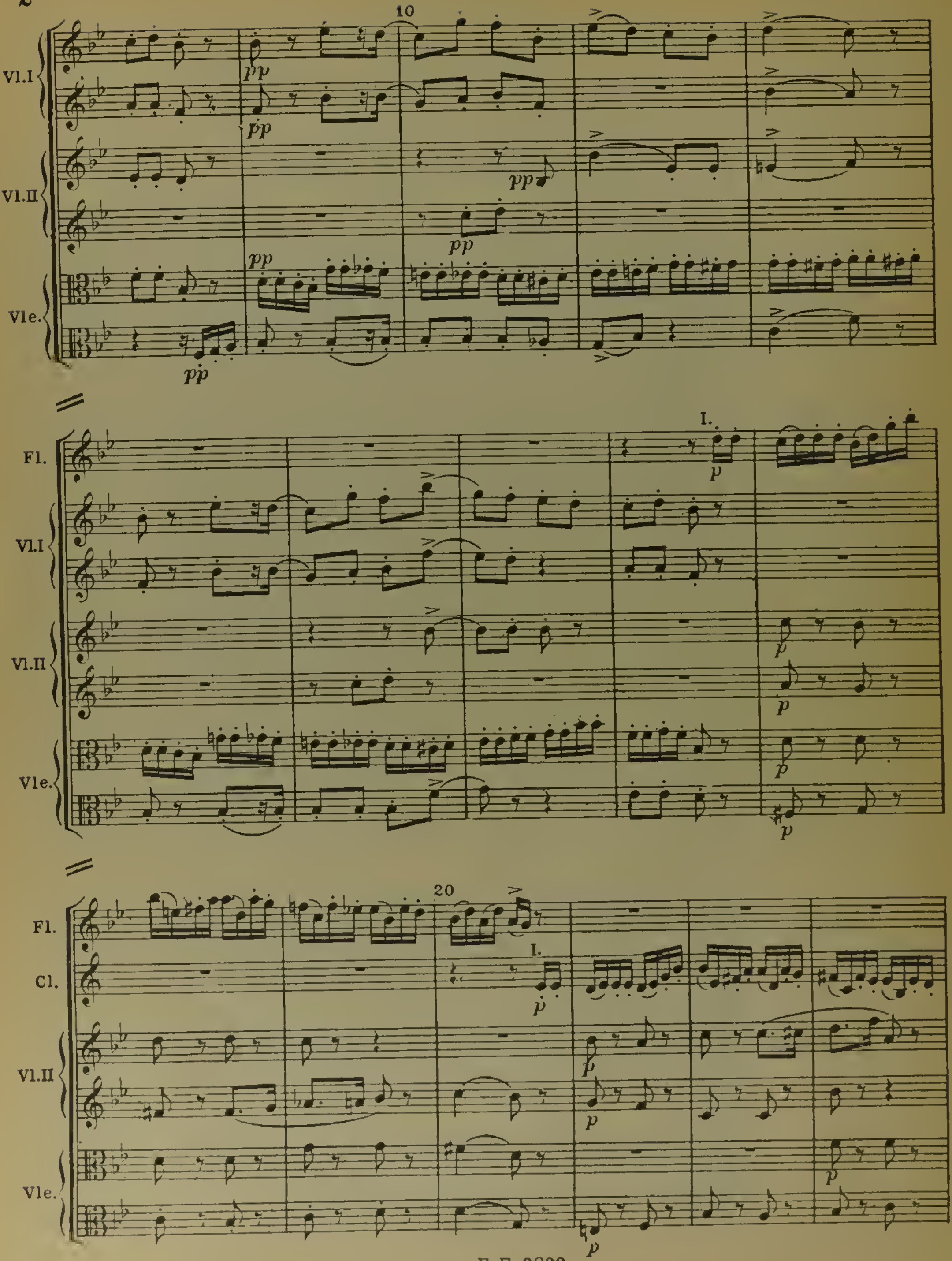
Ernst Eulenburg, Leipzig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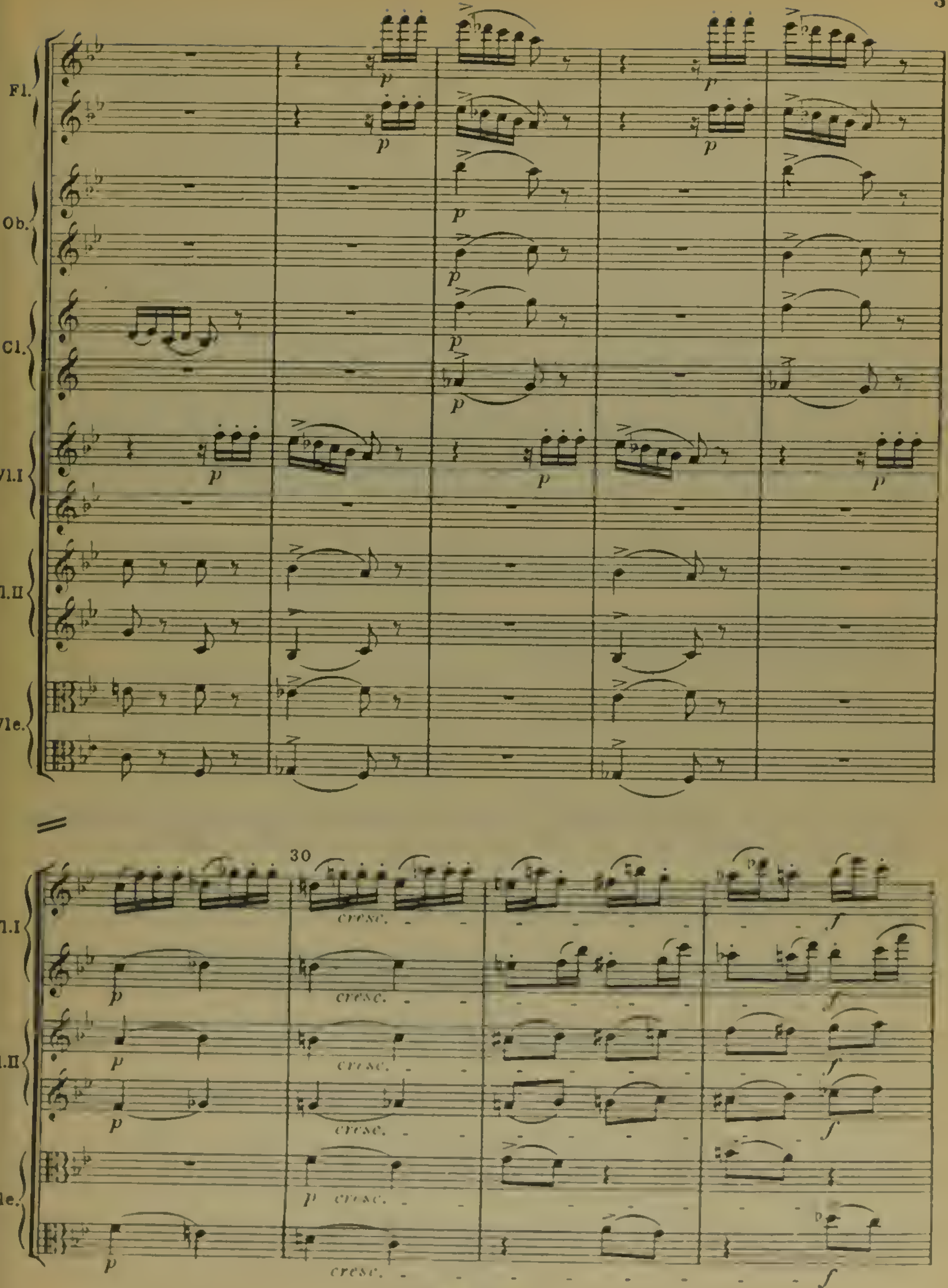
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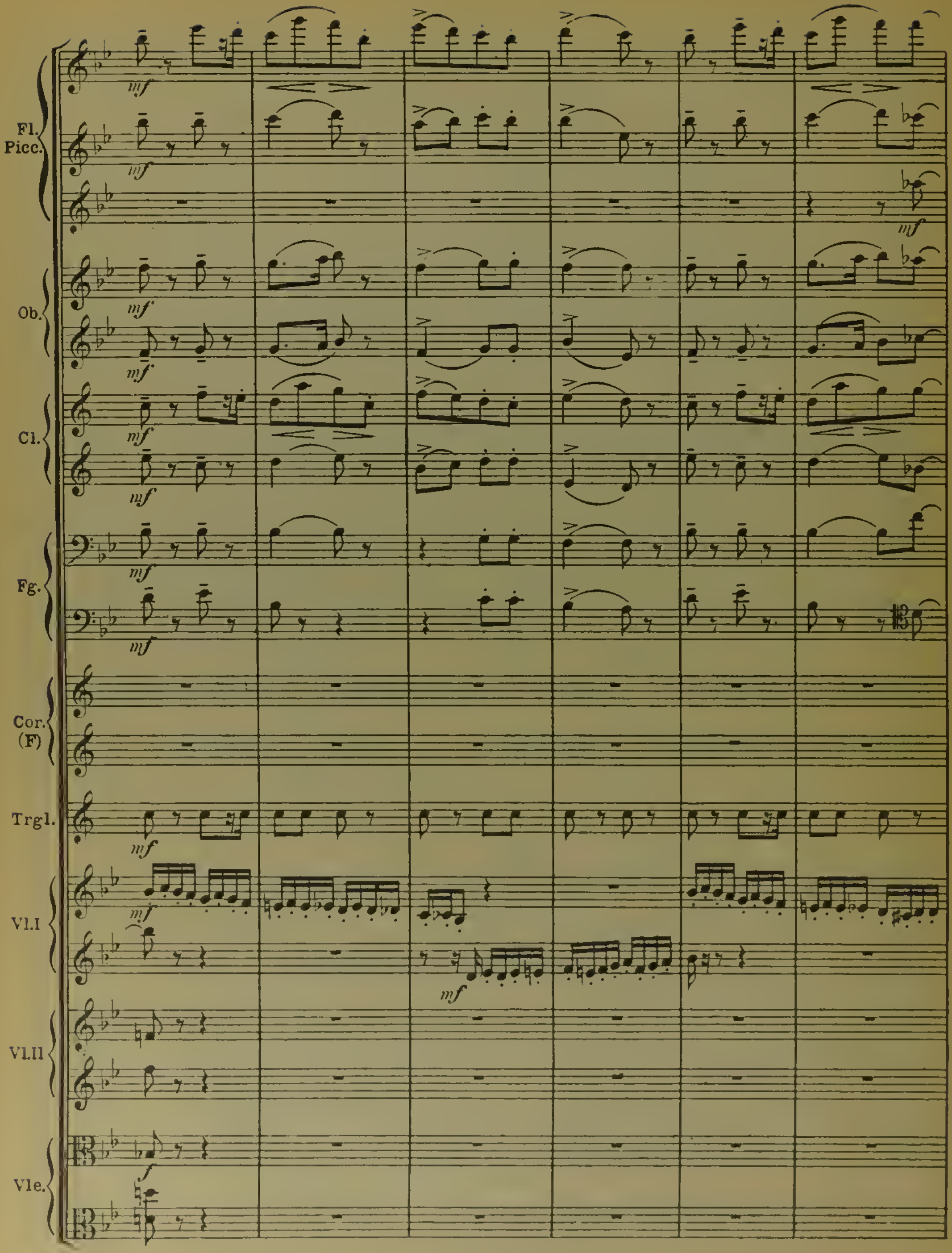
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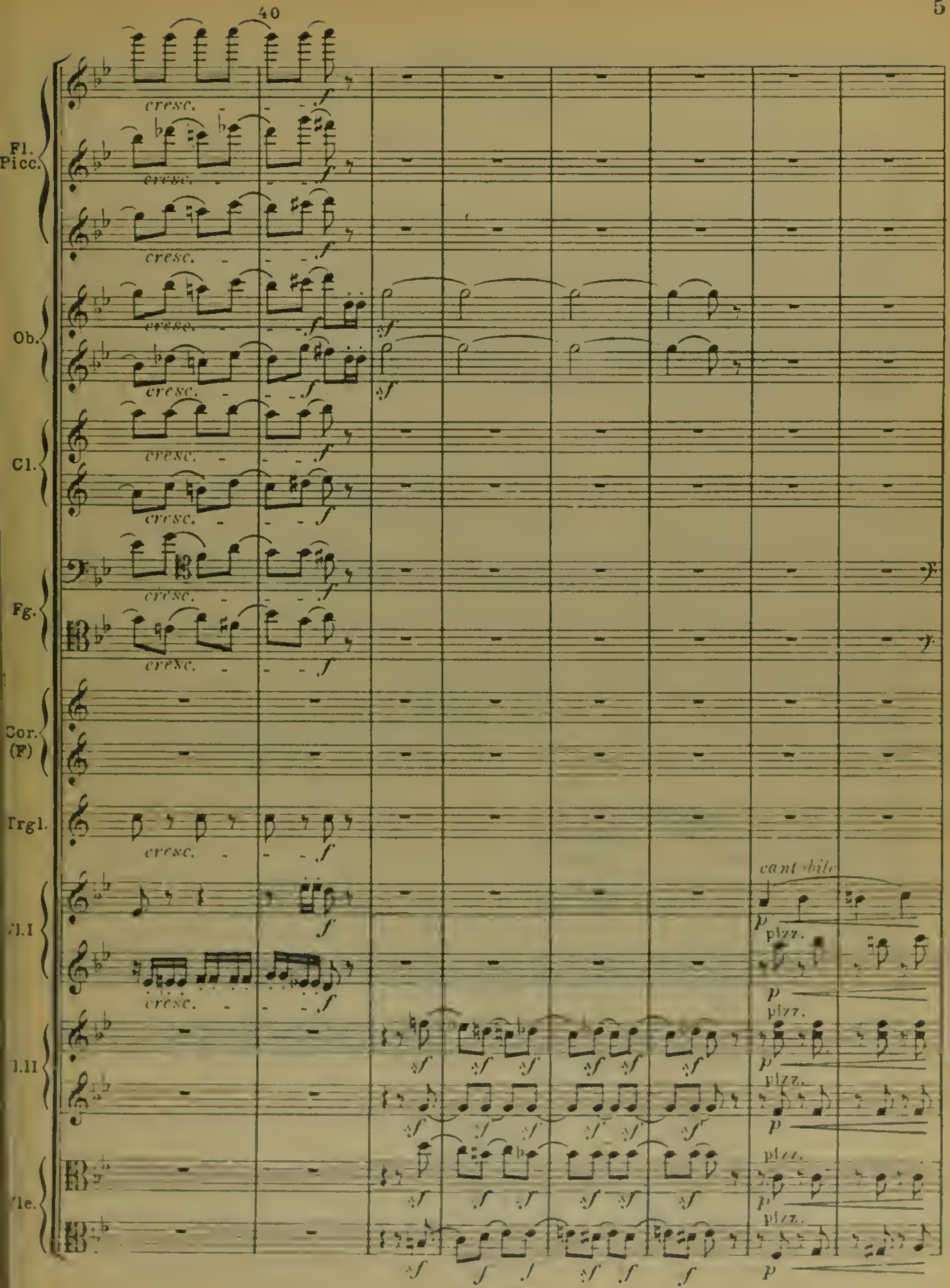
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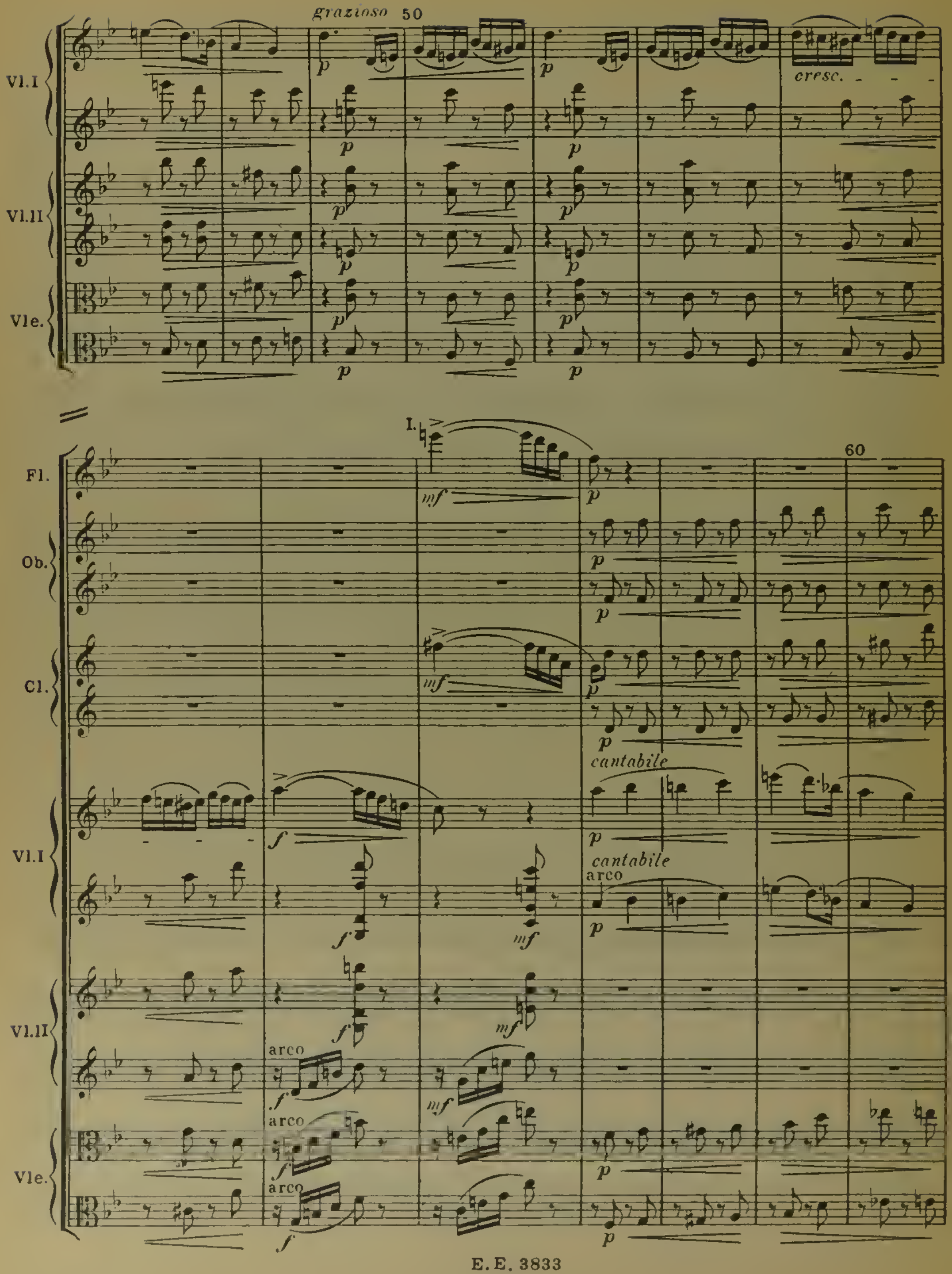
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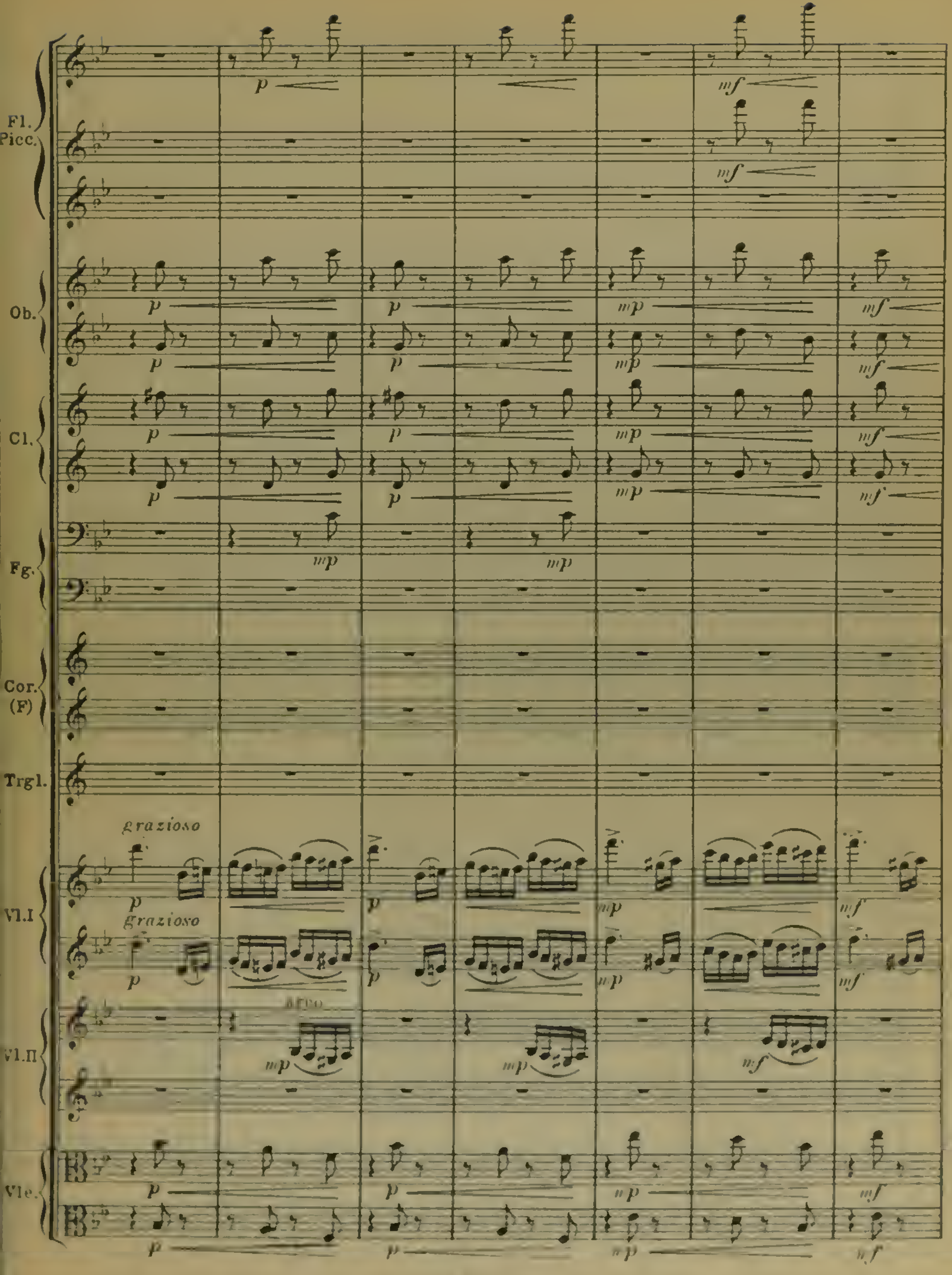
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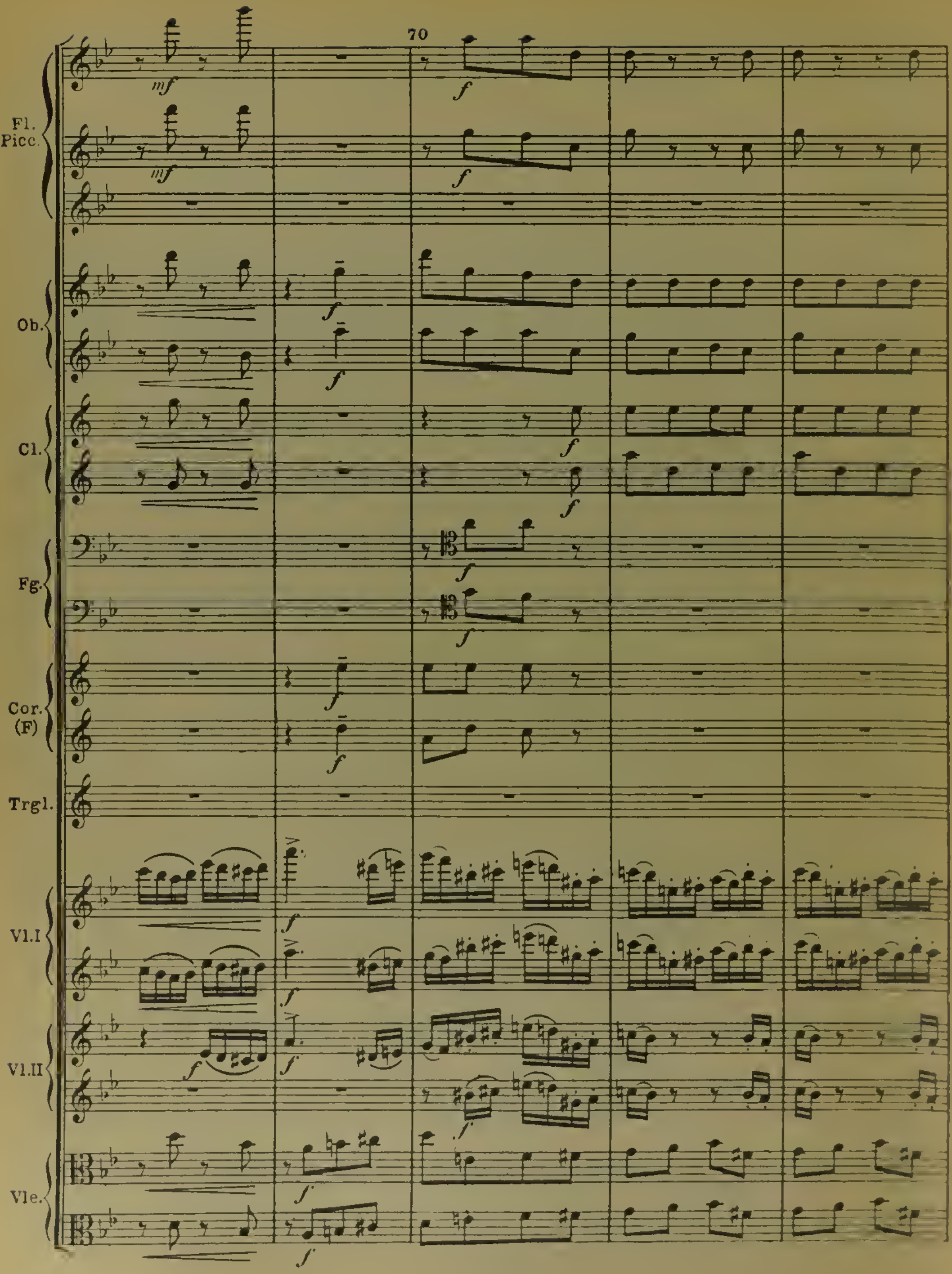
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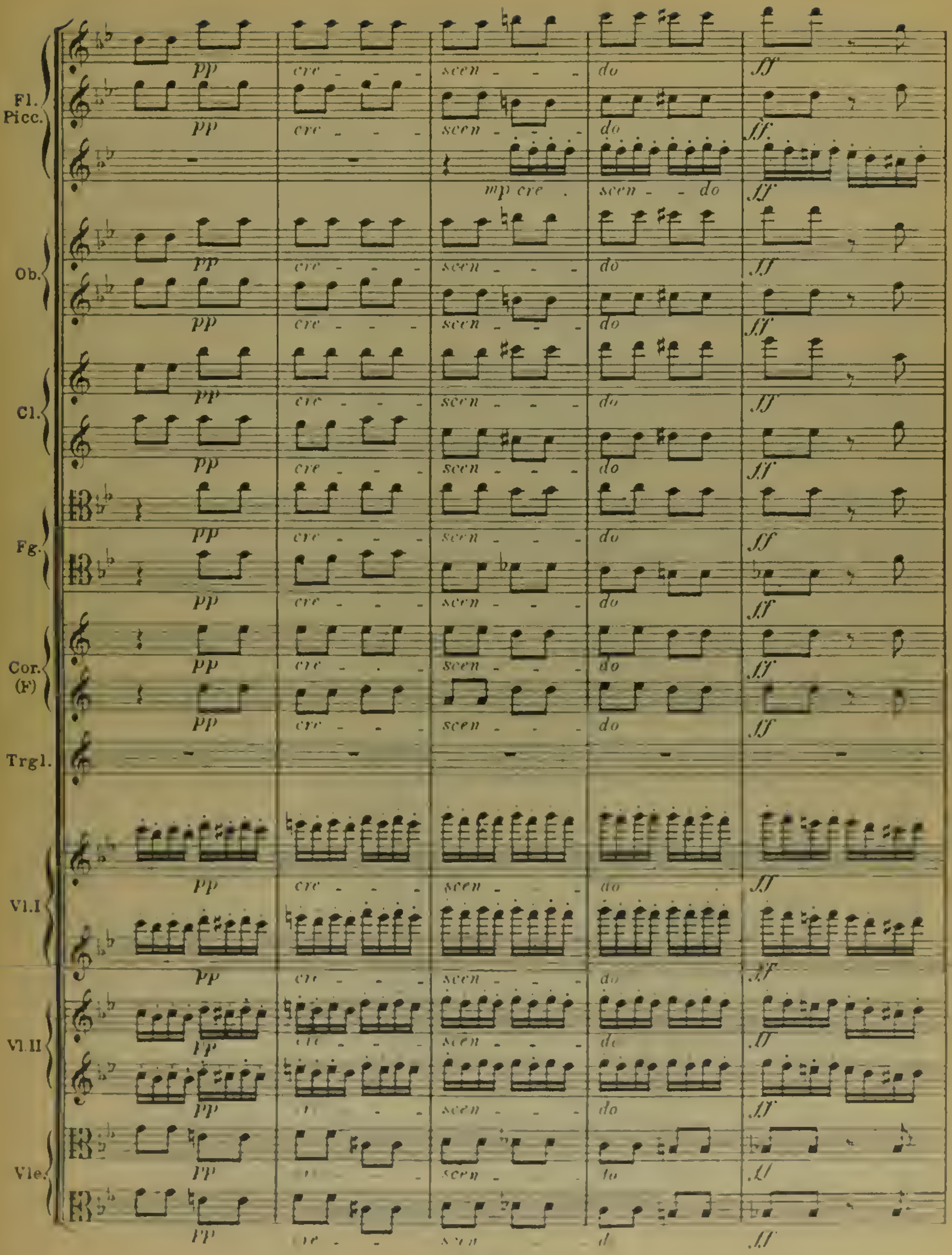
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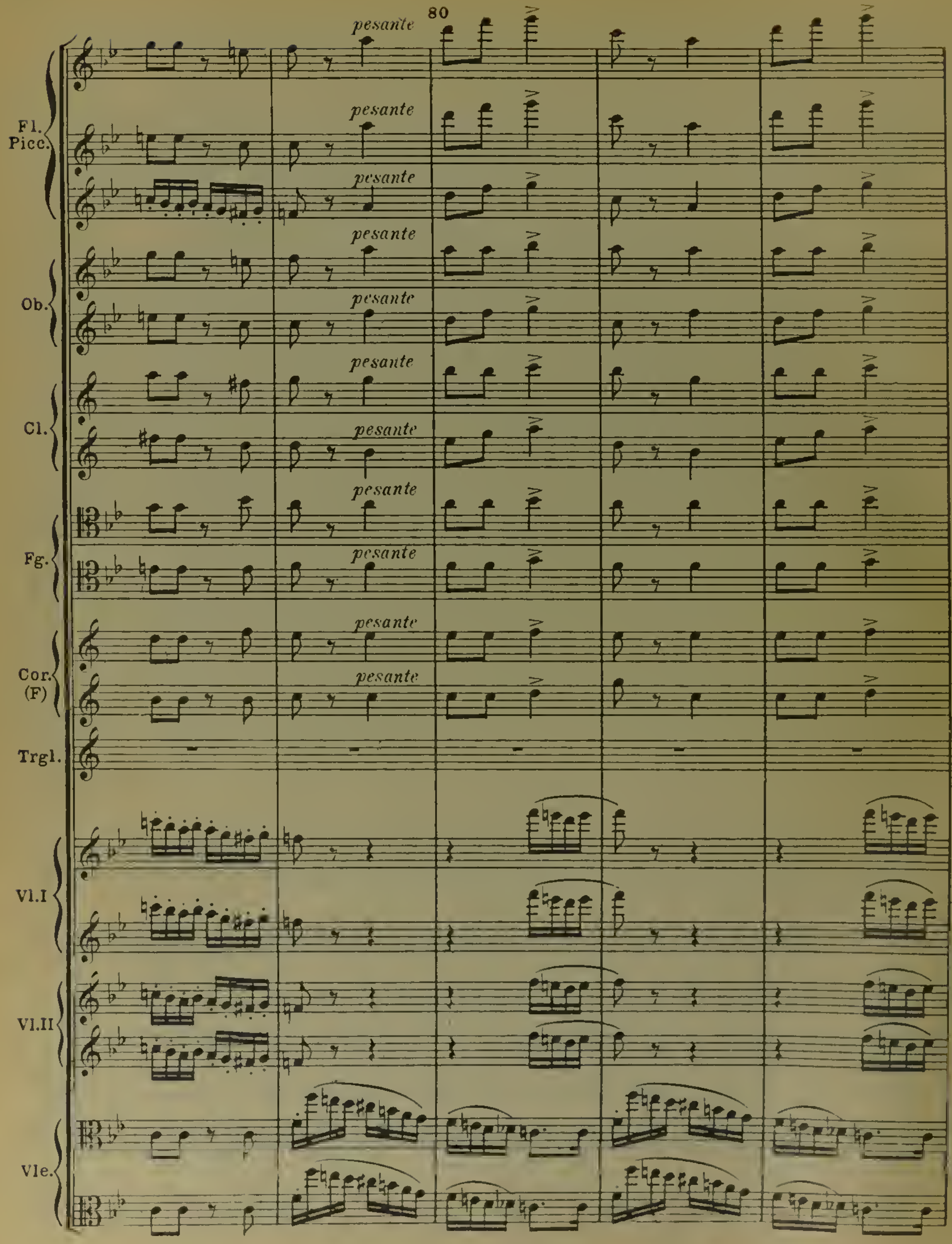
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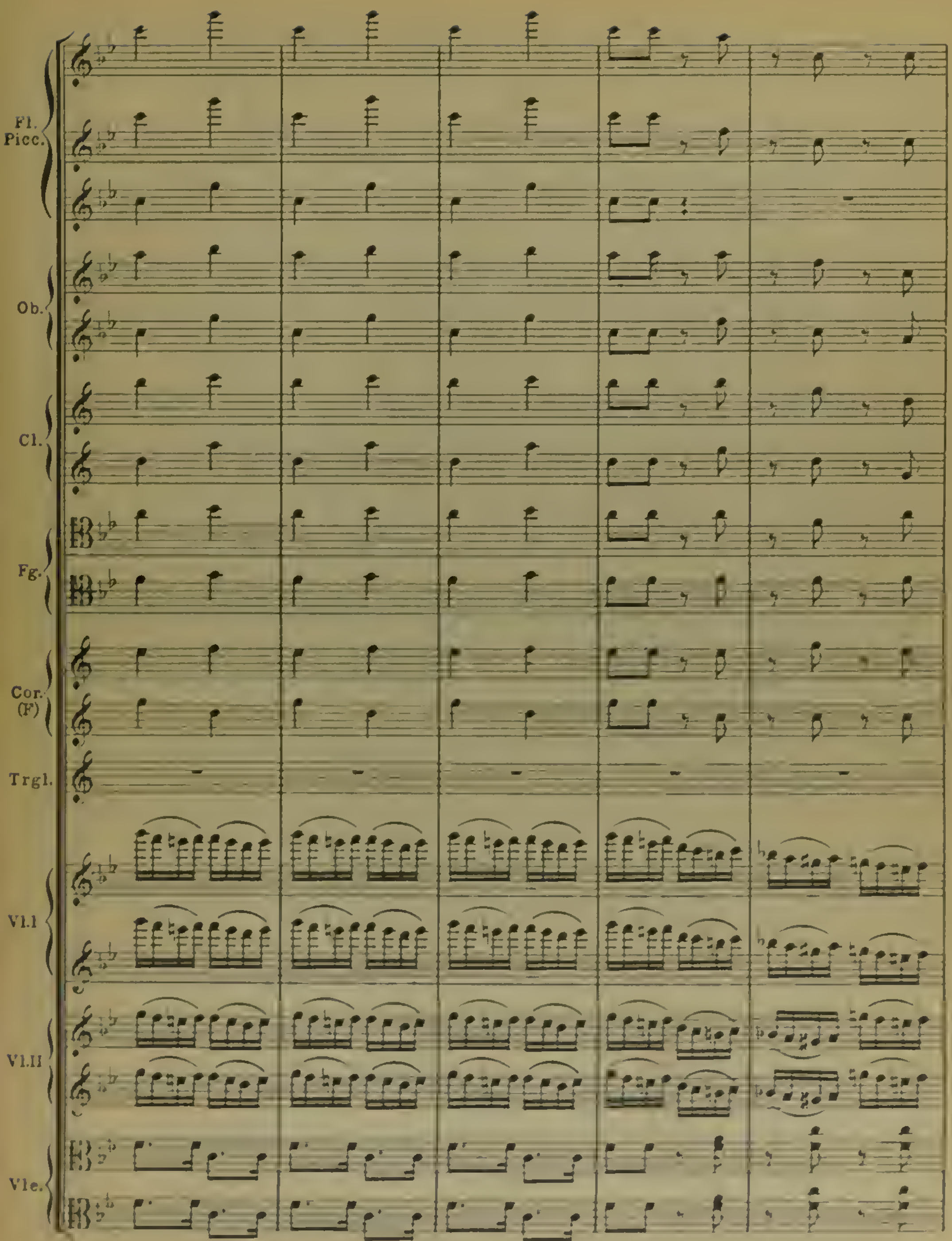
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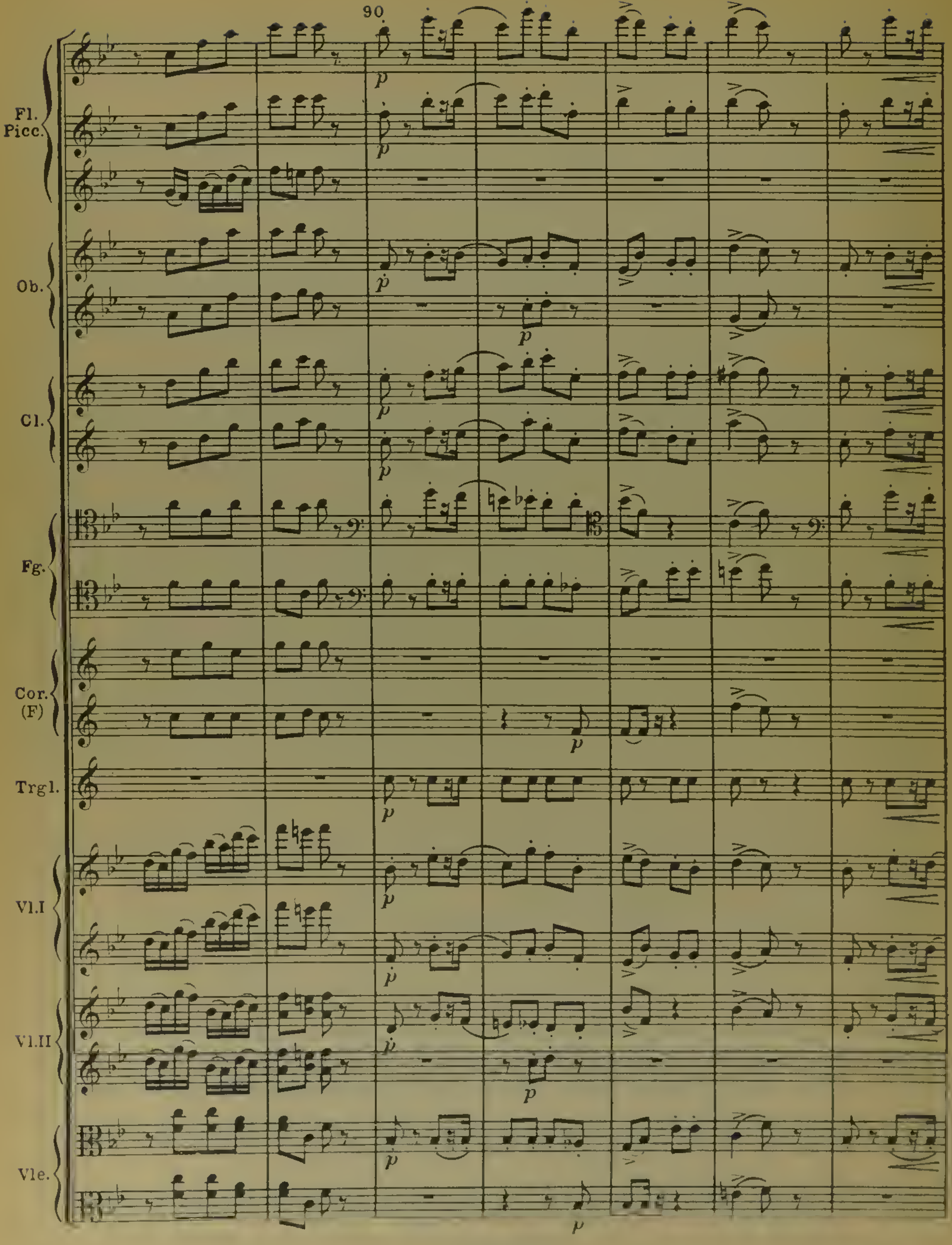
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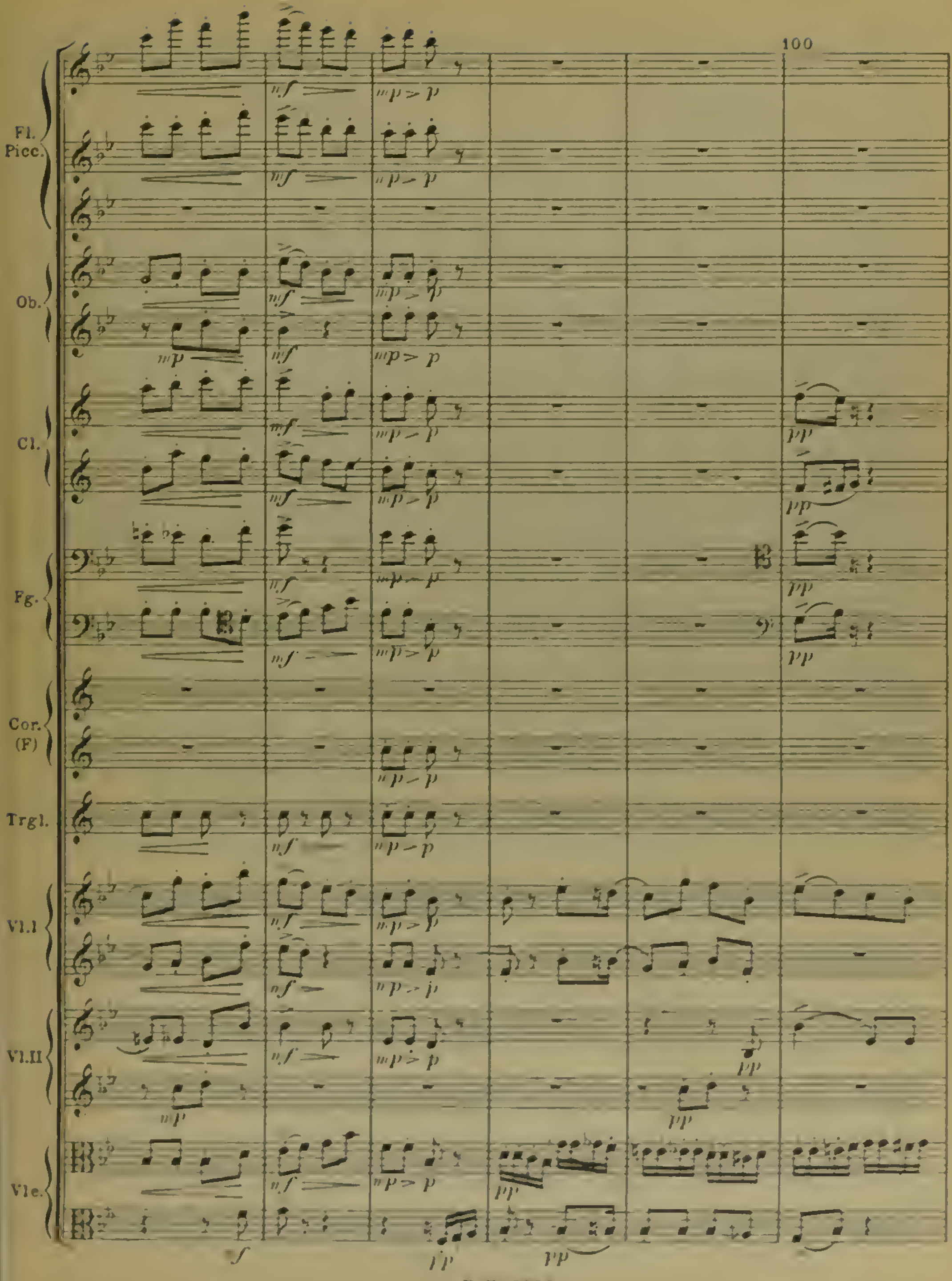
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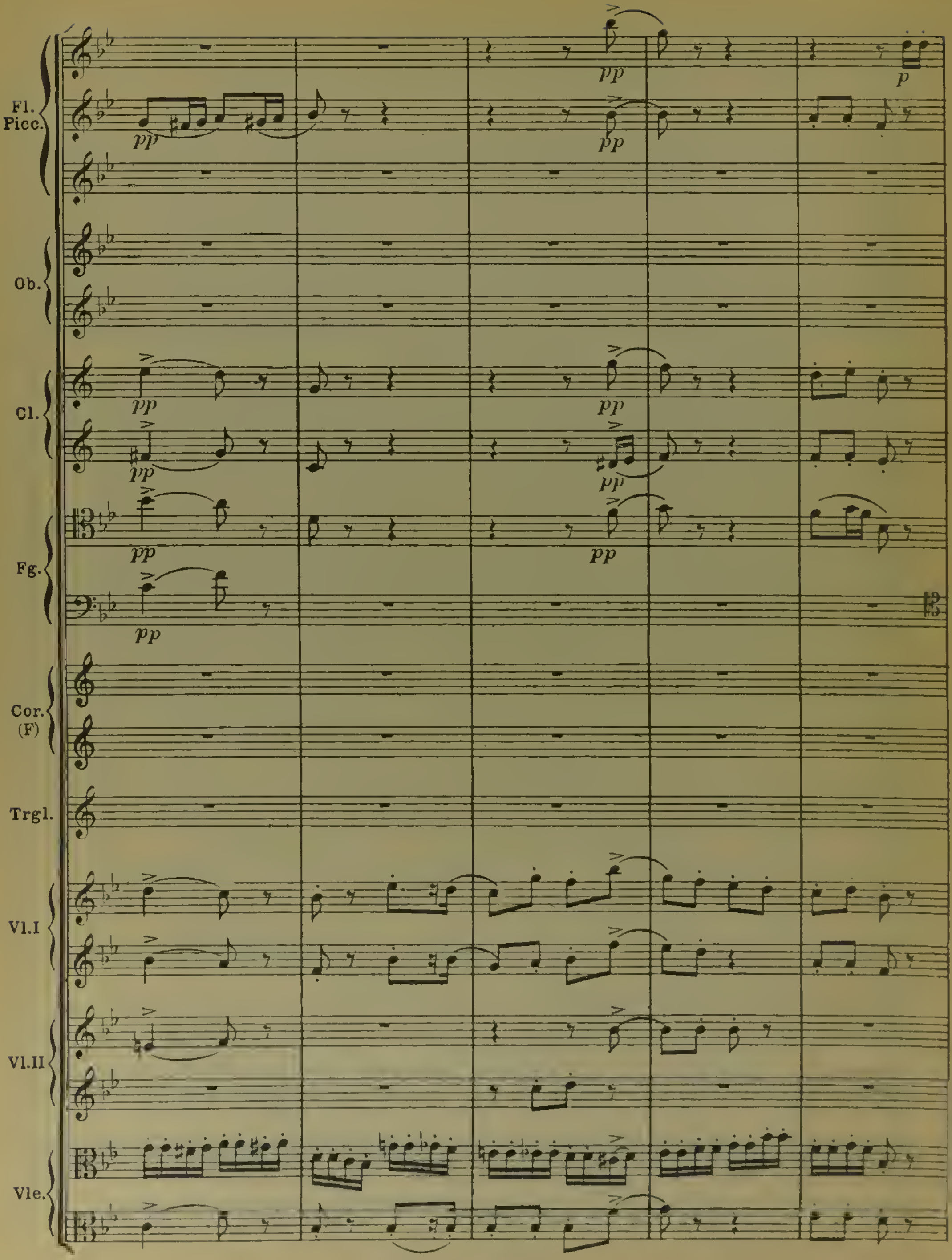
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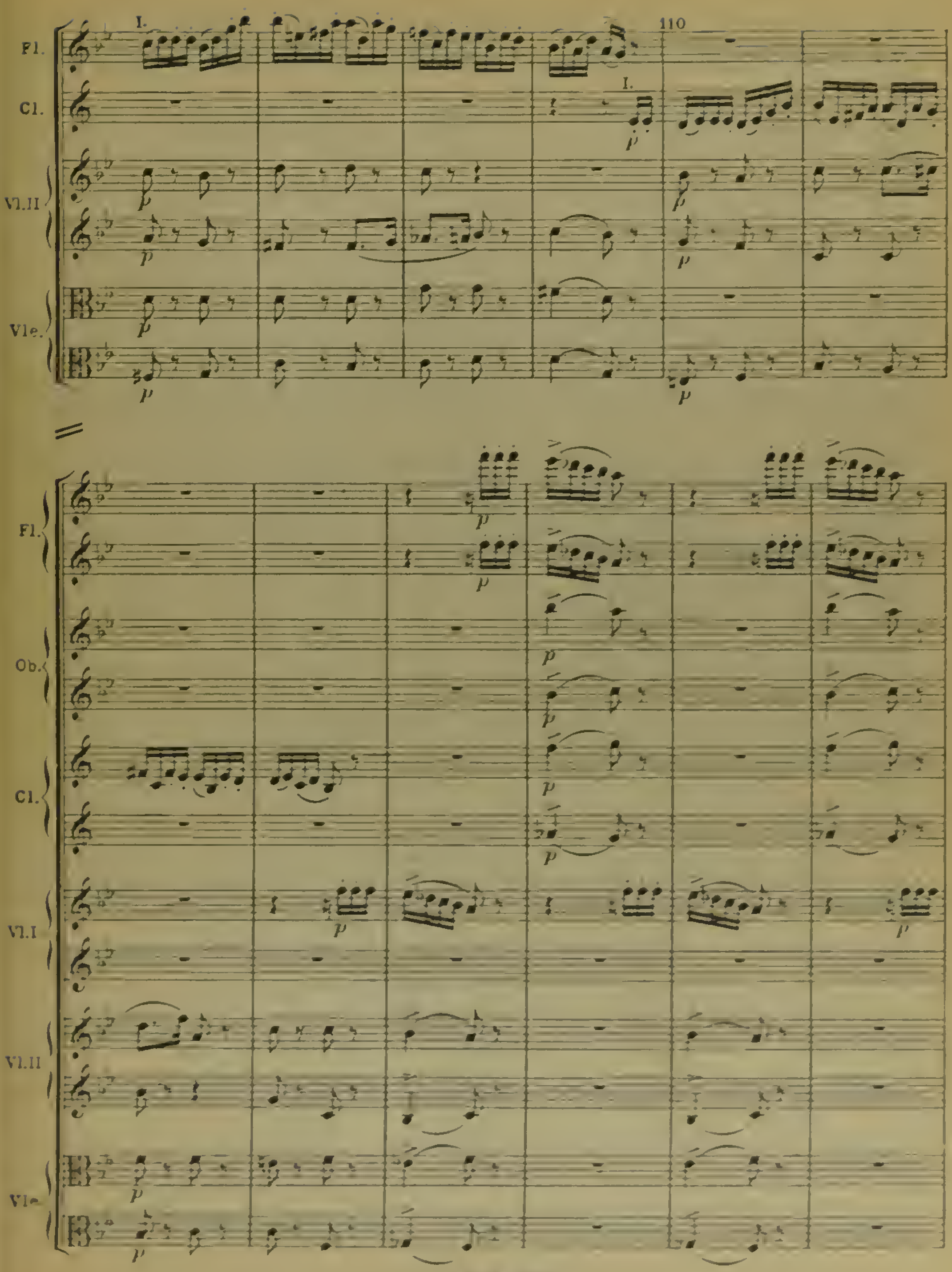
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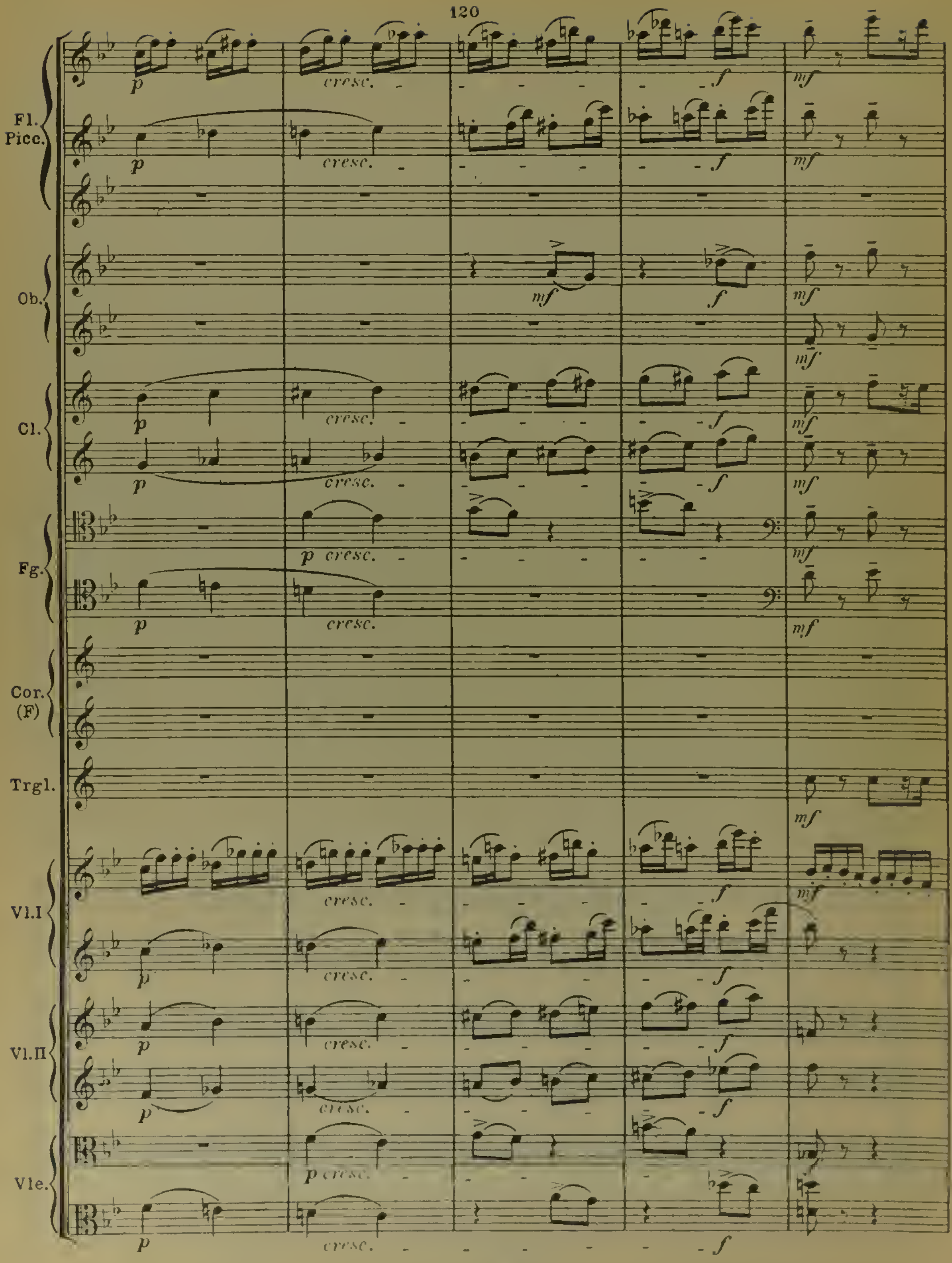
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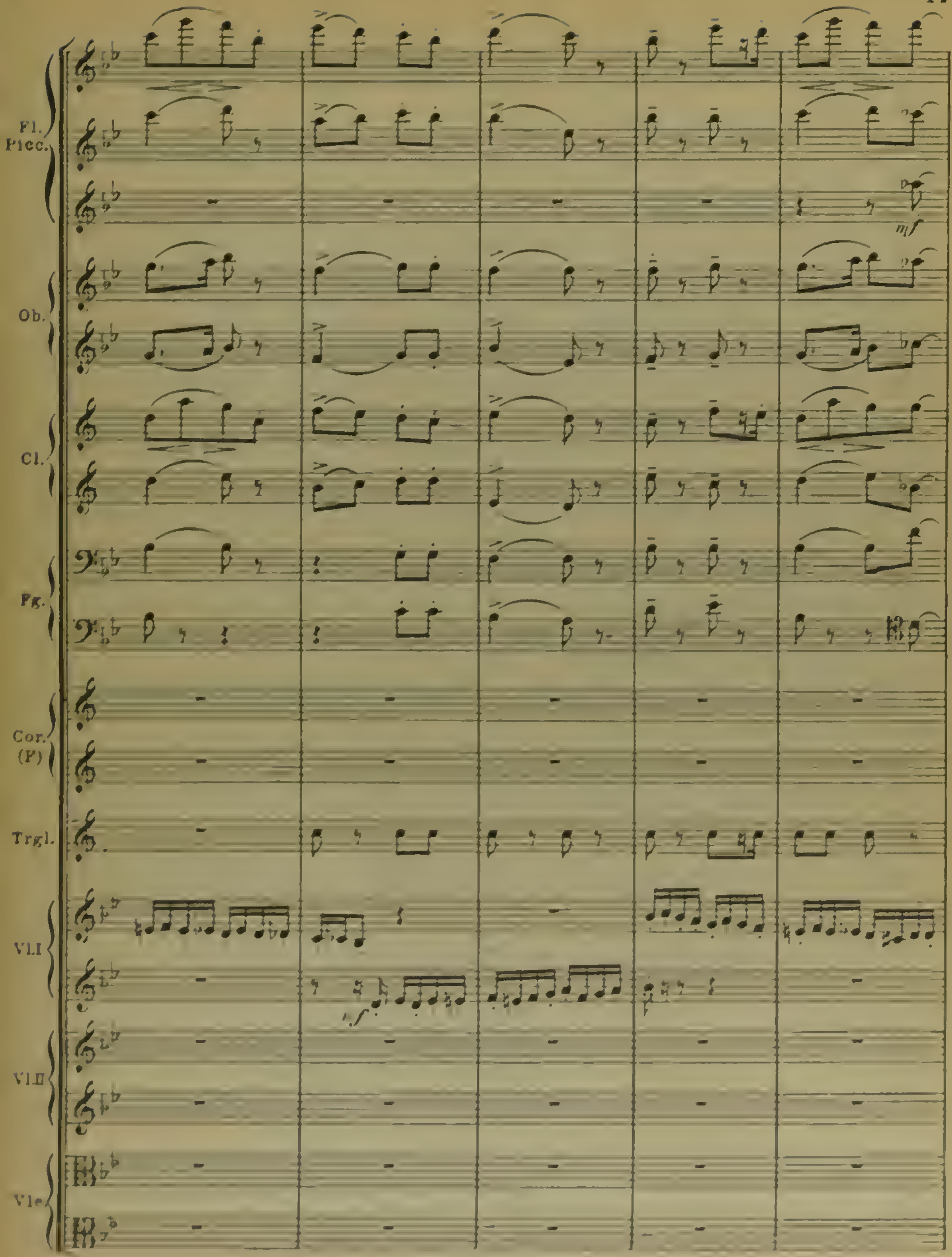

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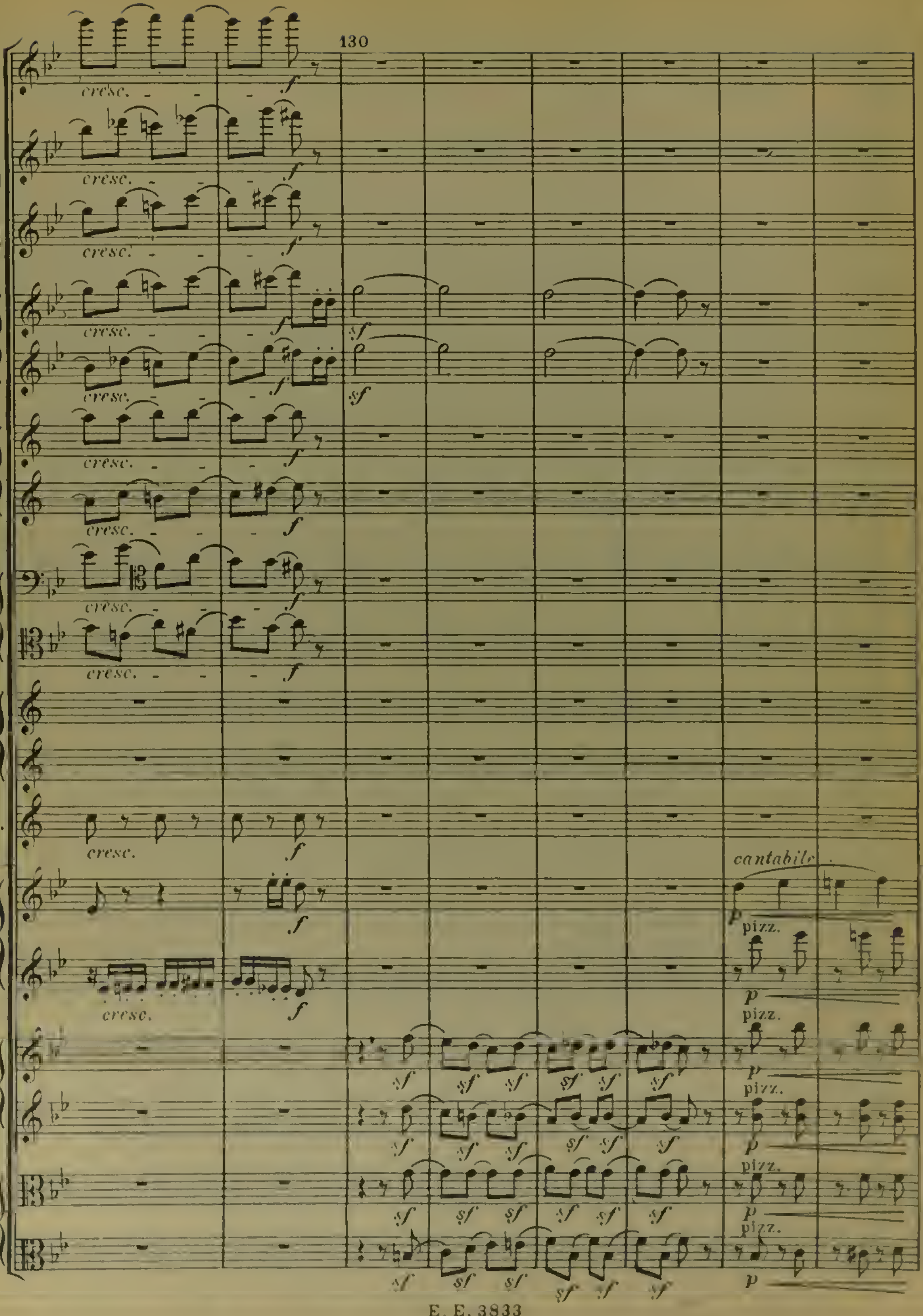
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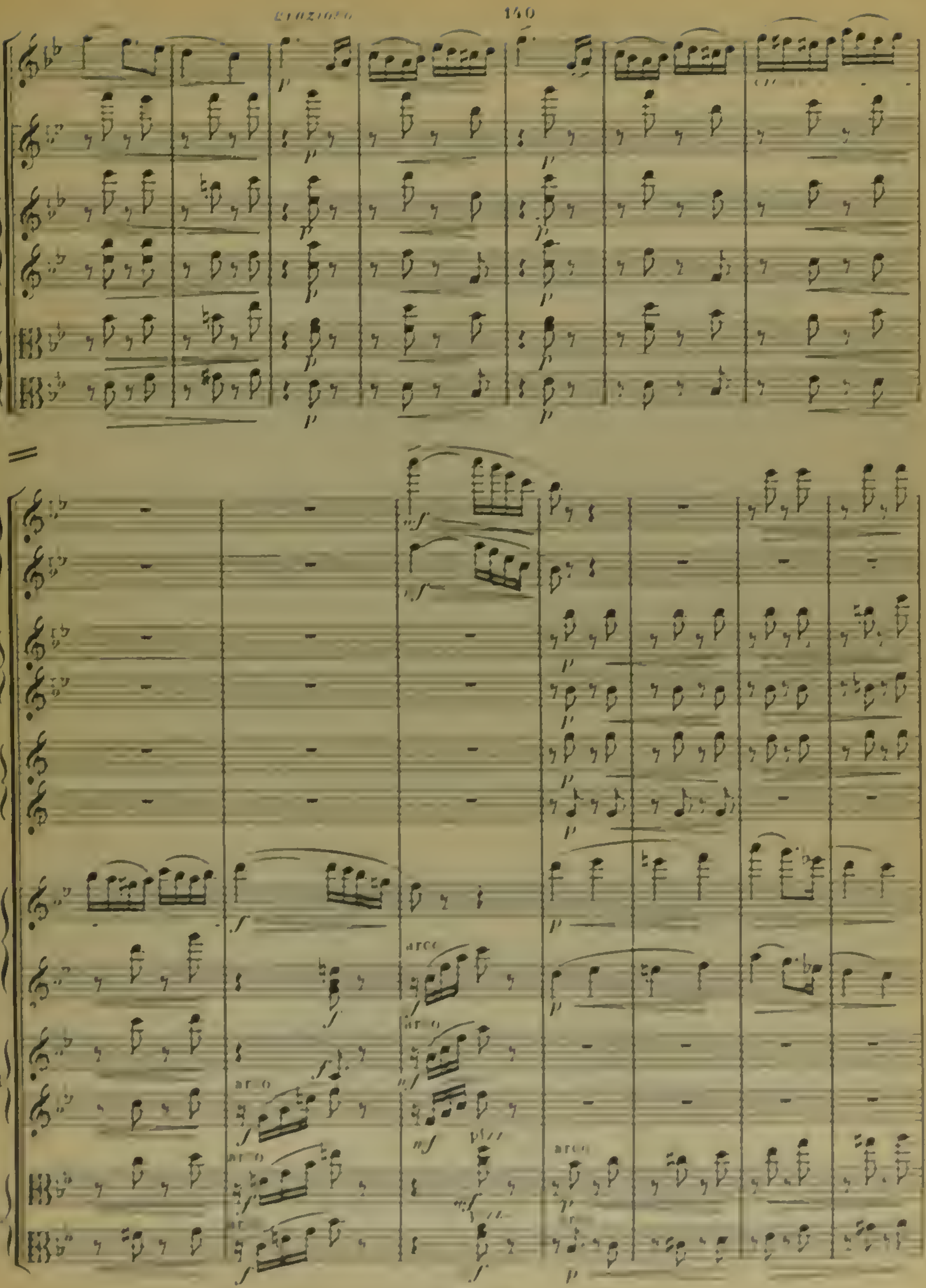
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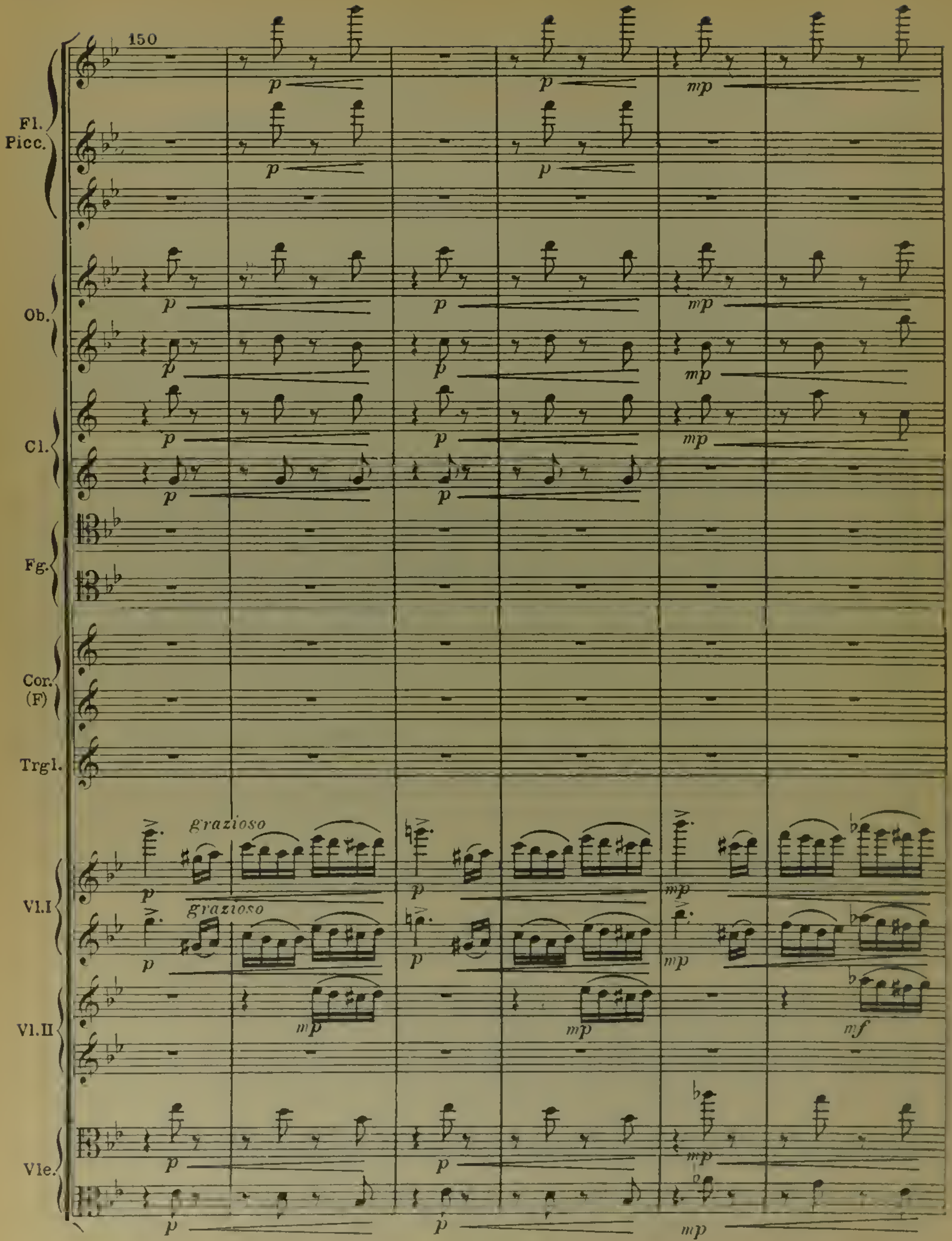
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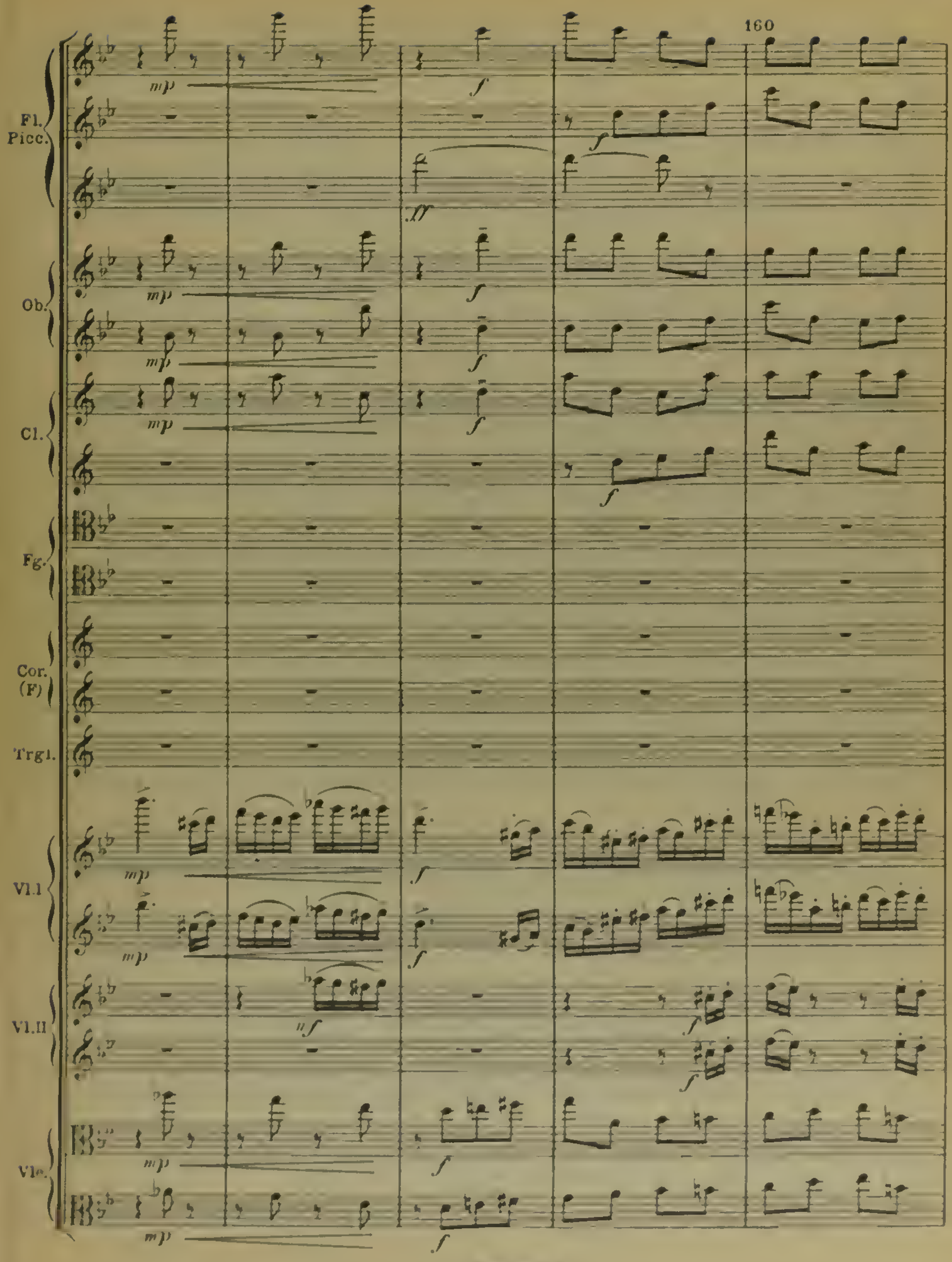
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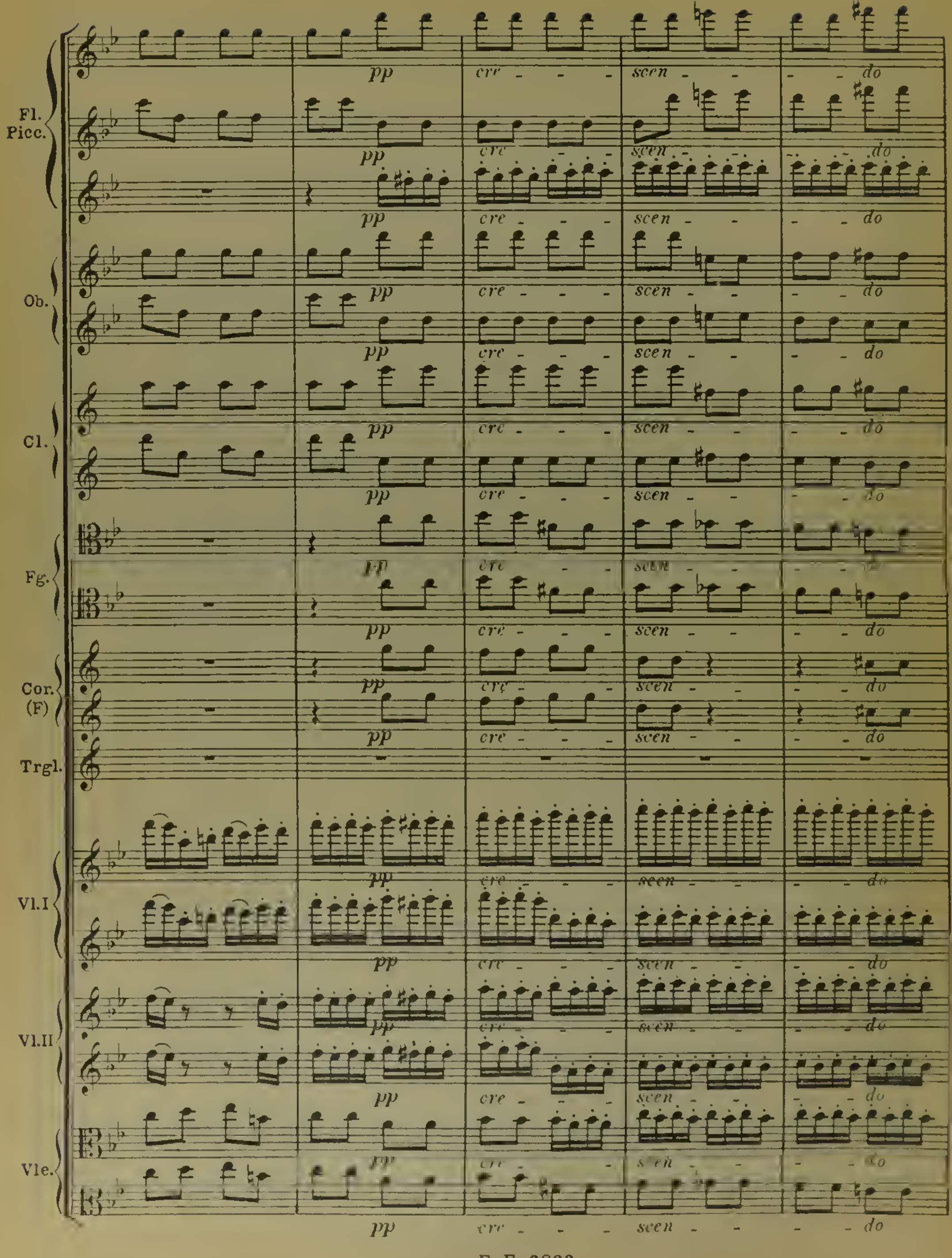
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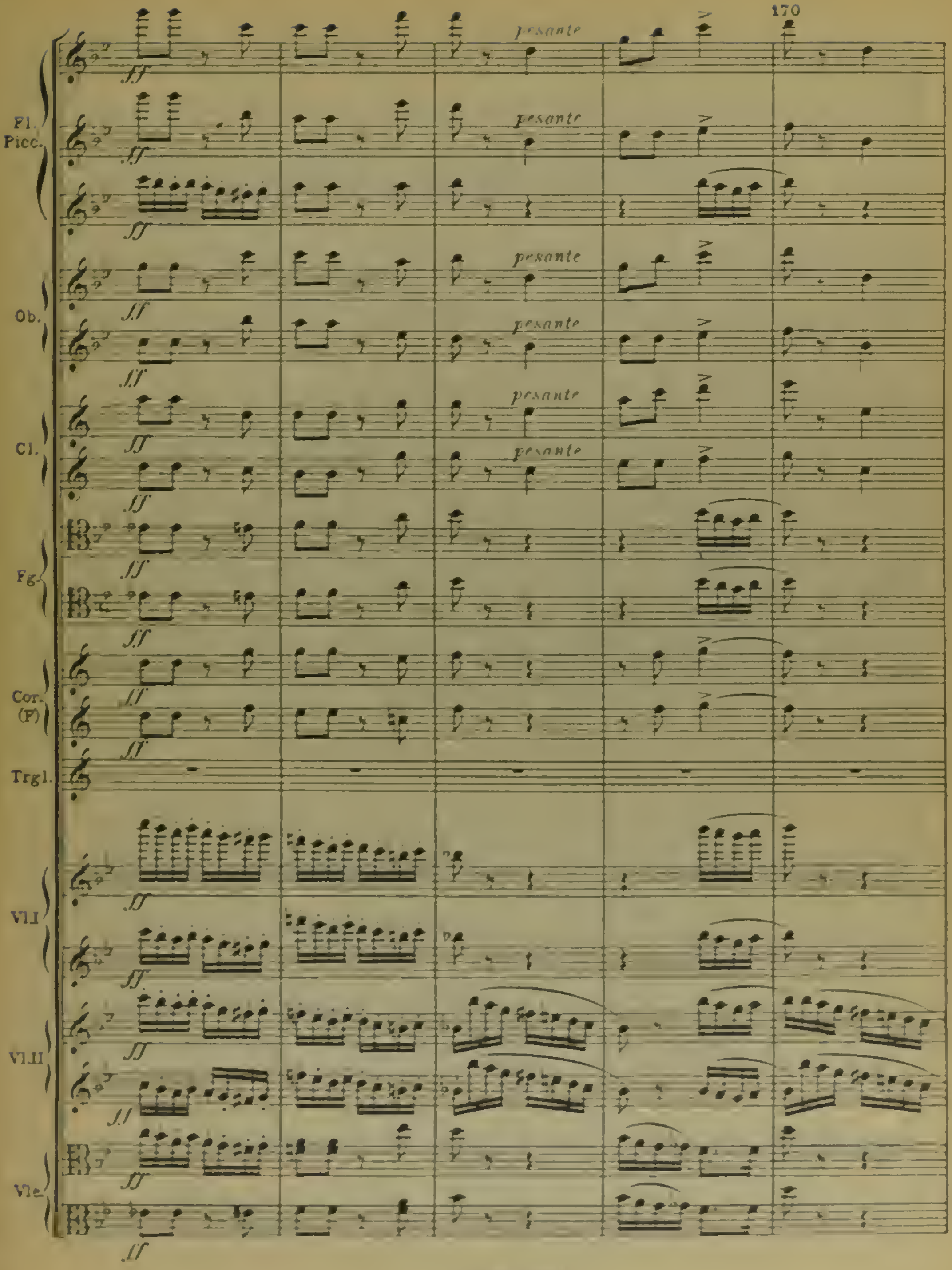
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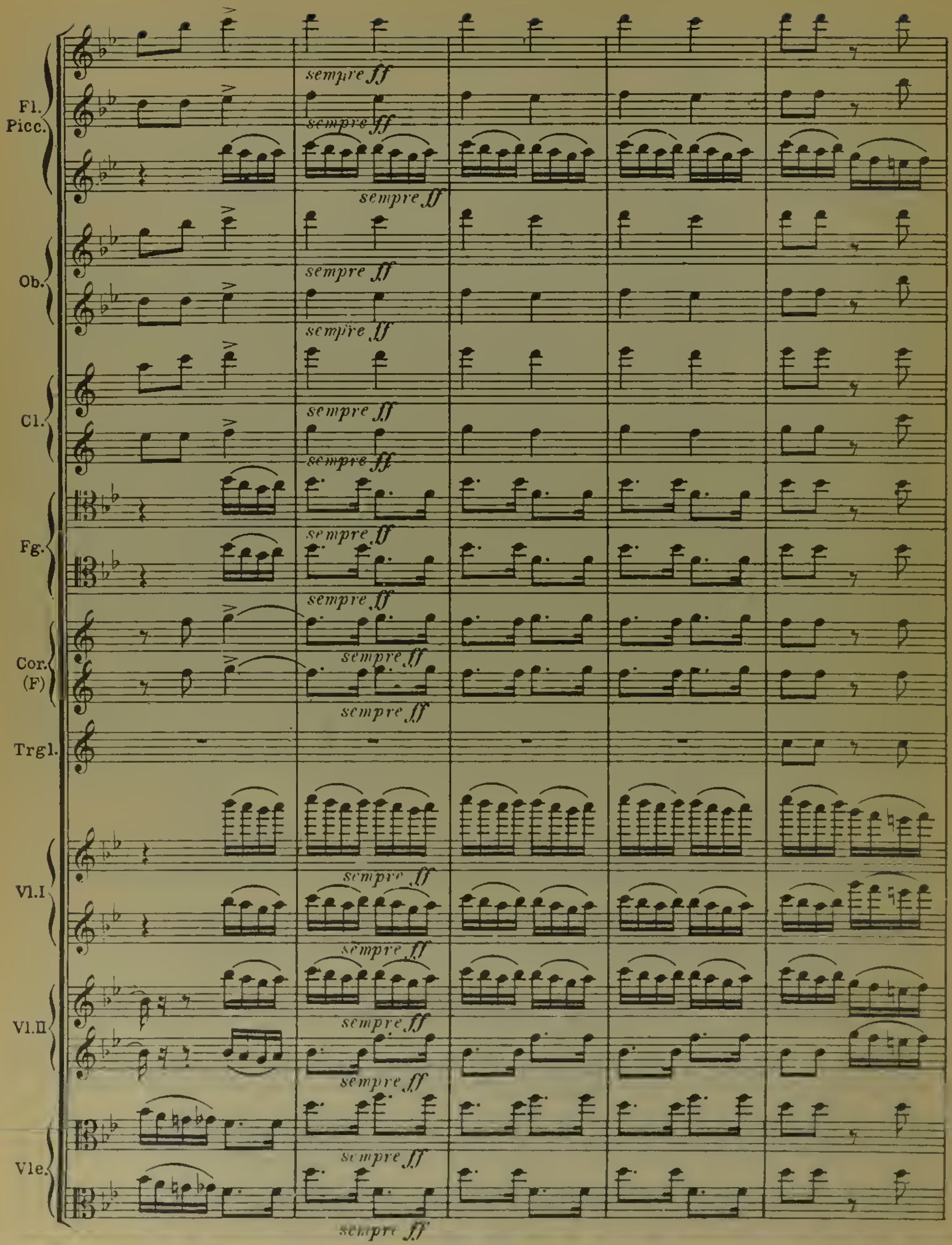
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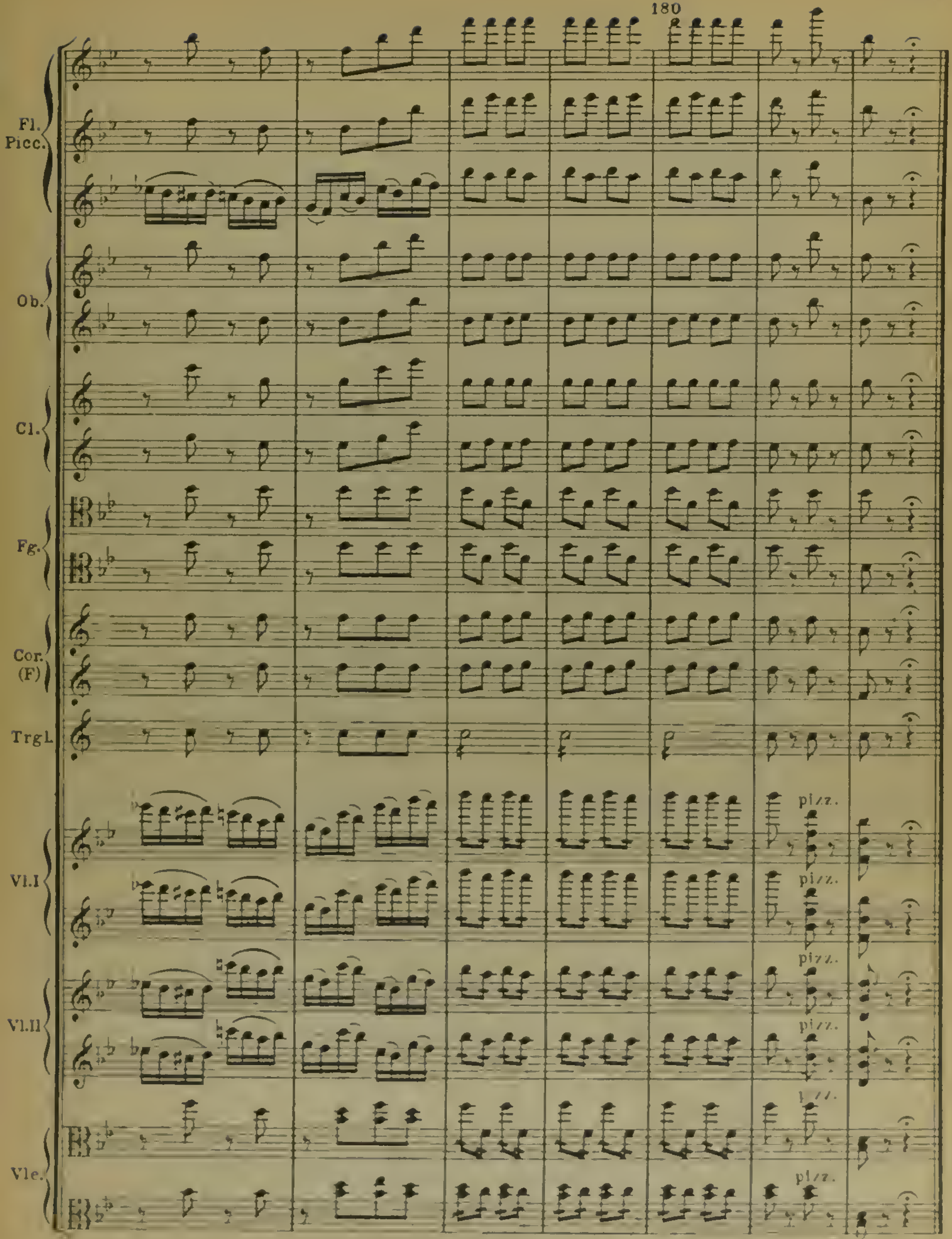
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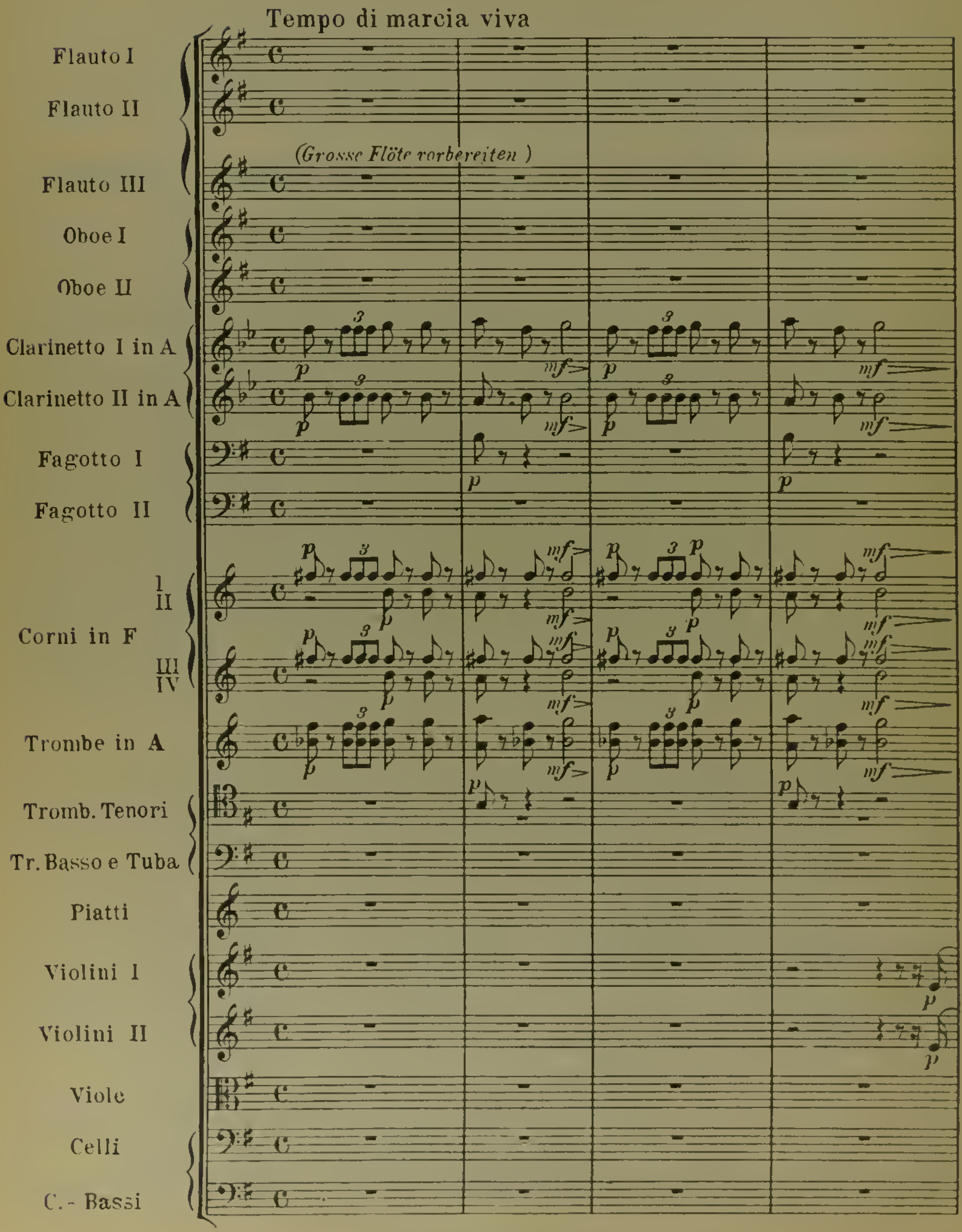

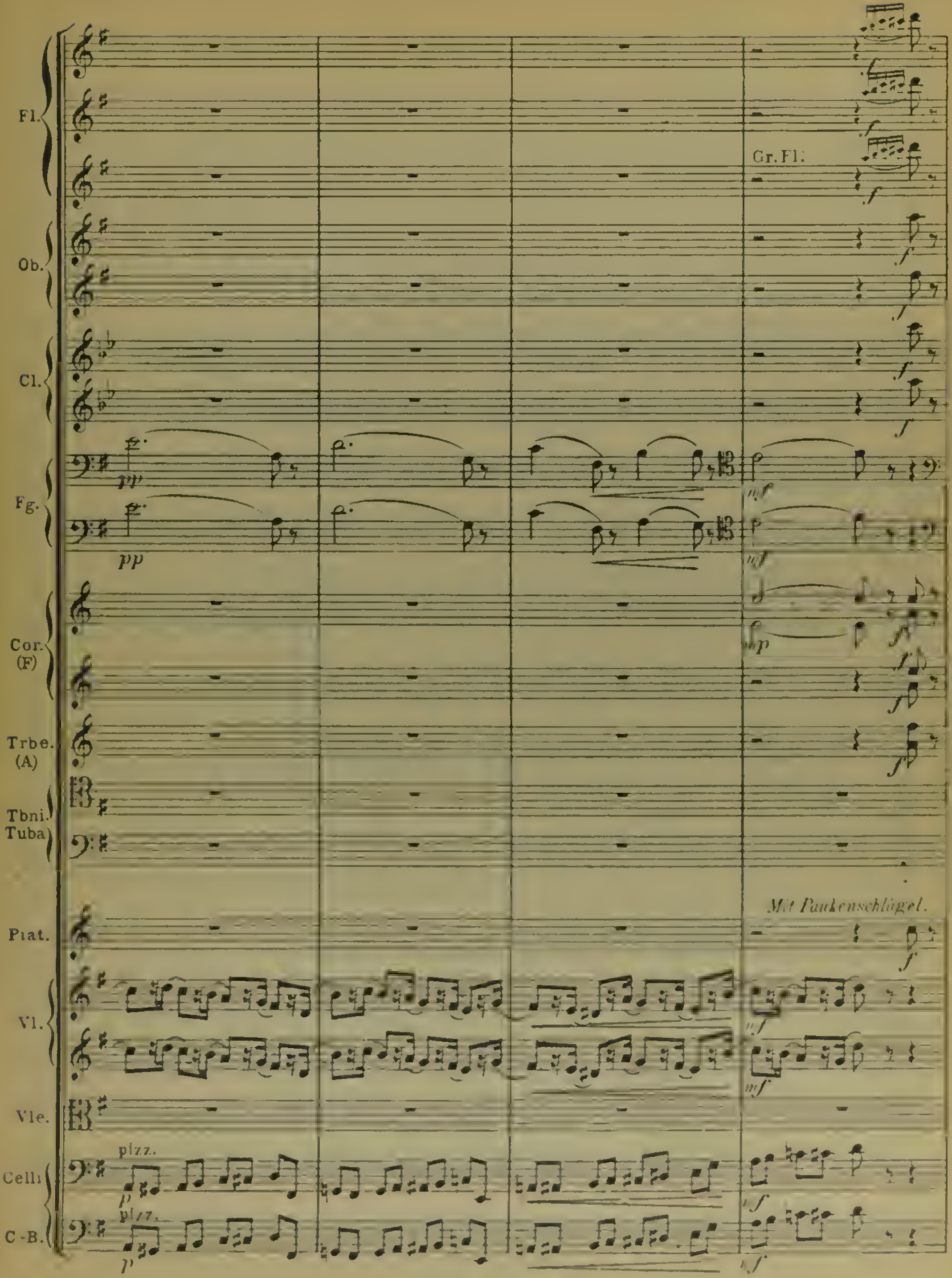
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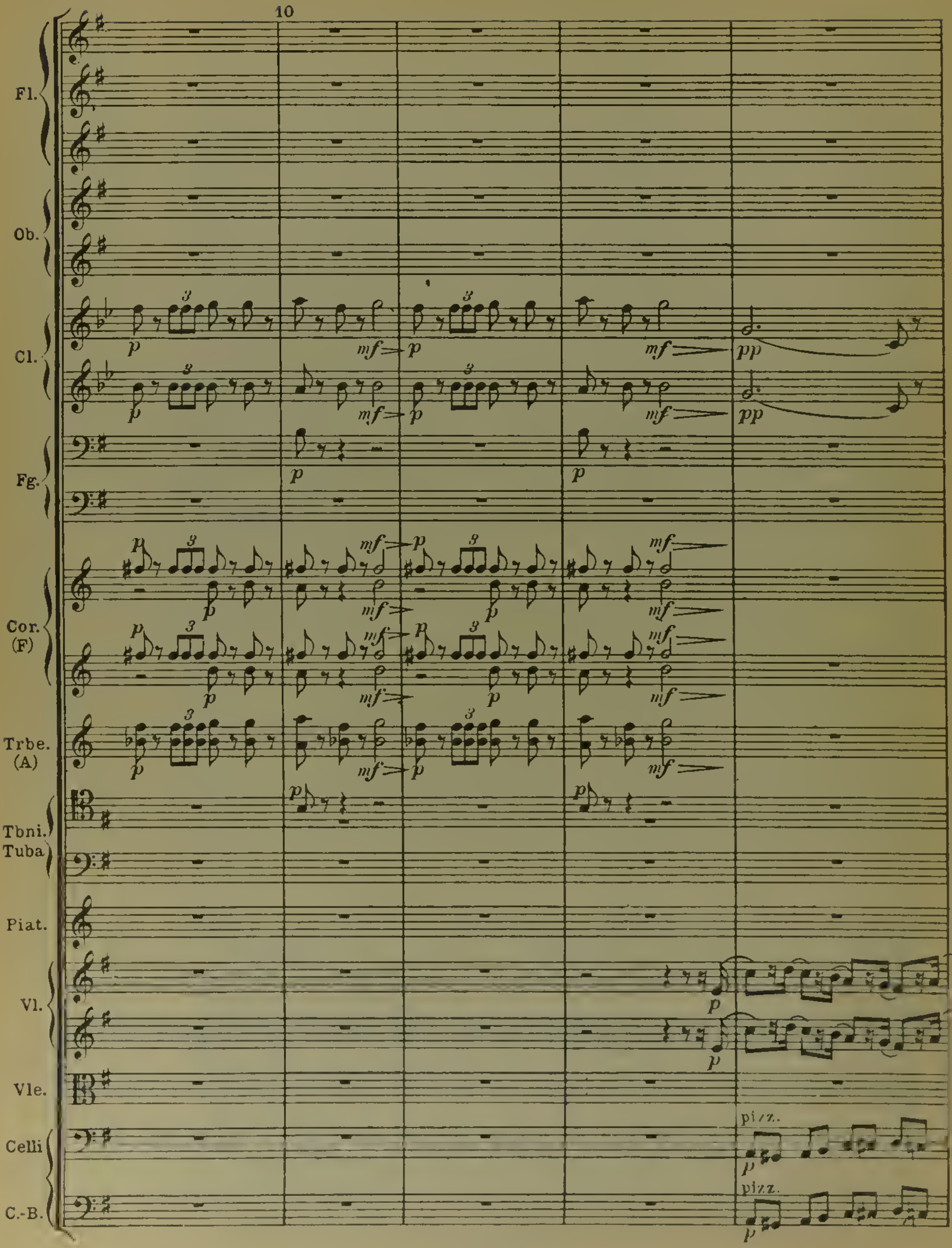
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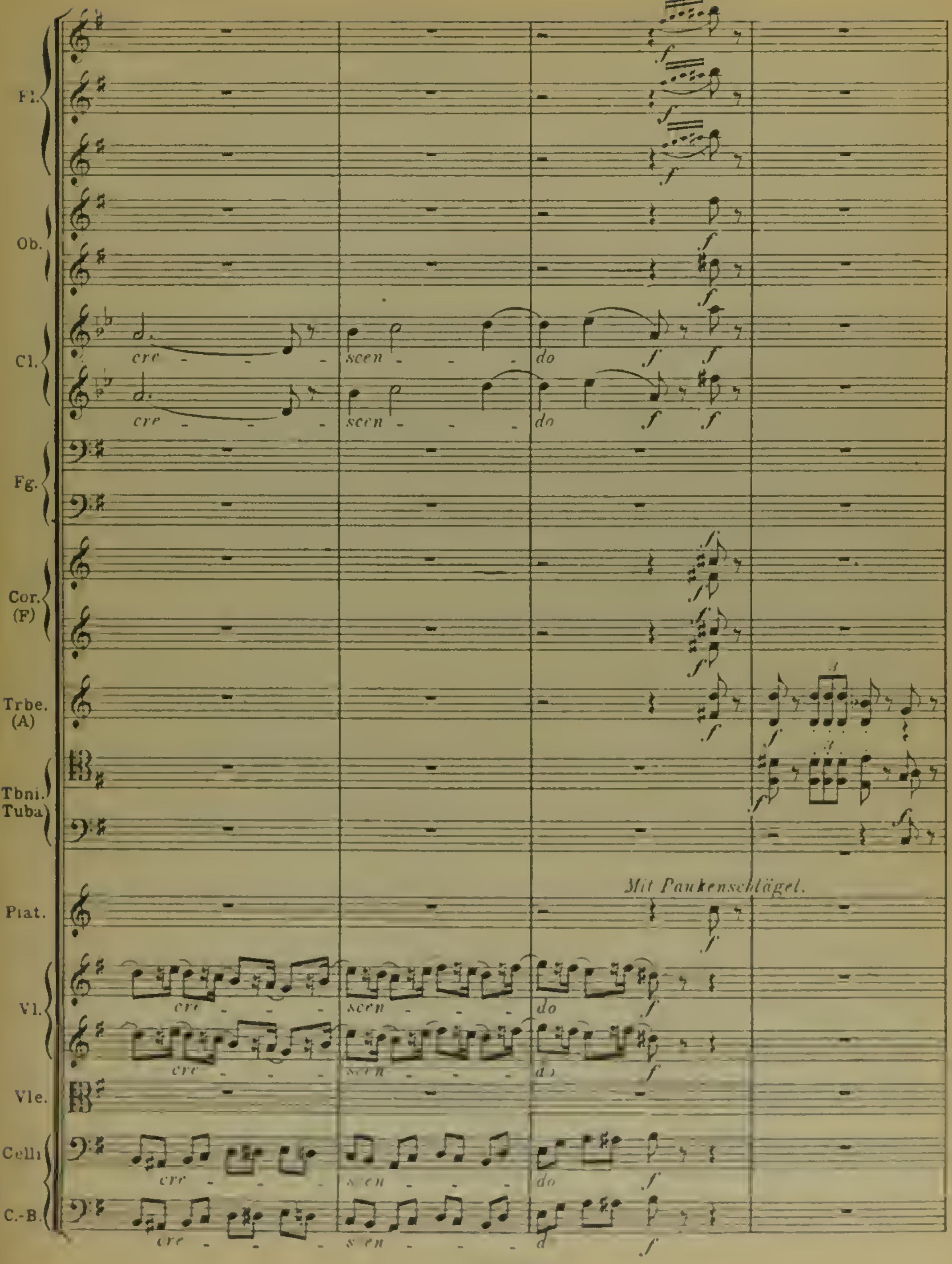

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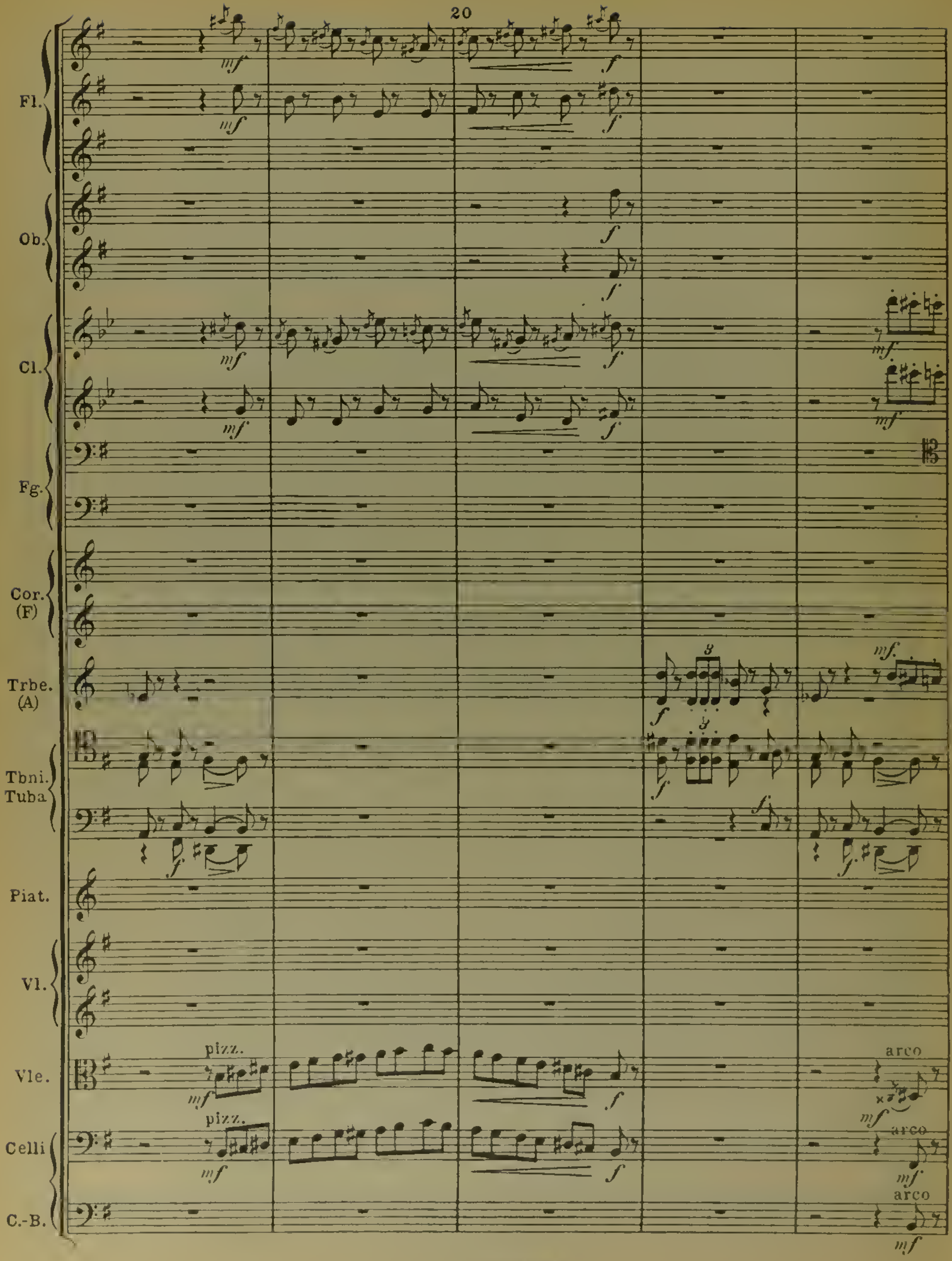
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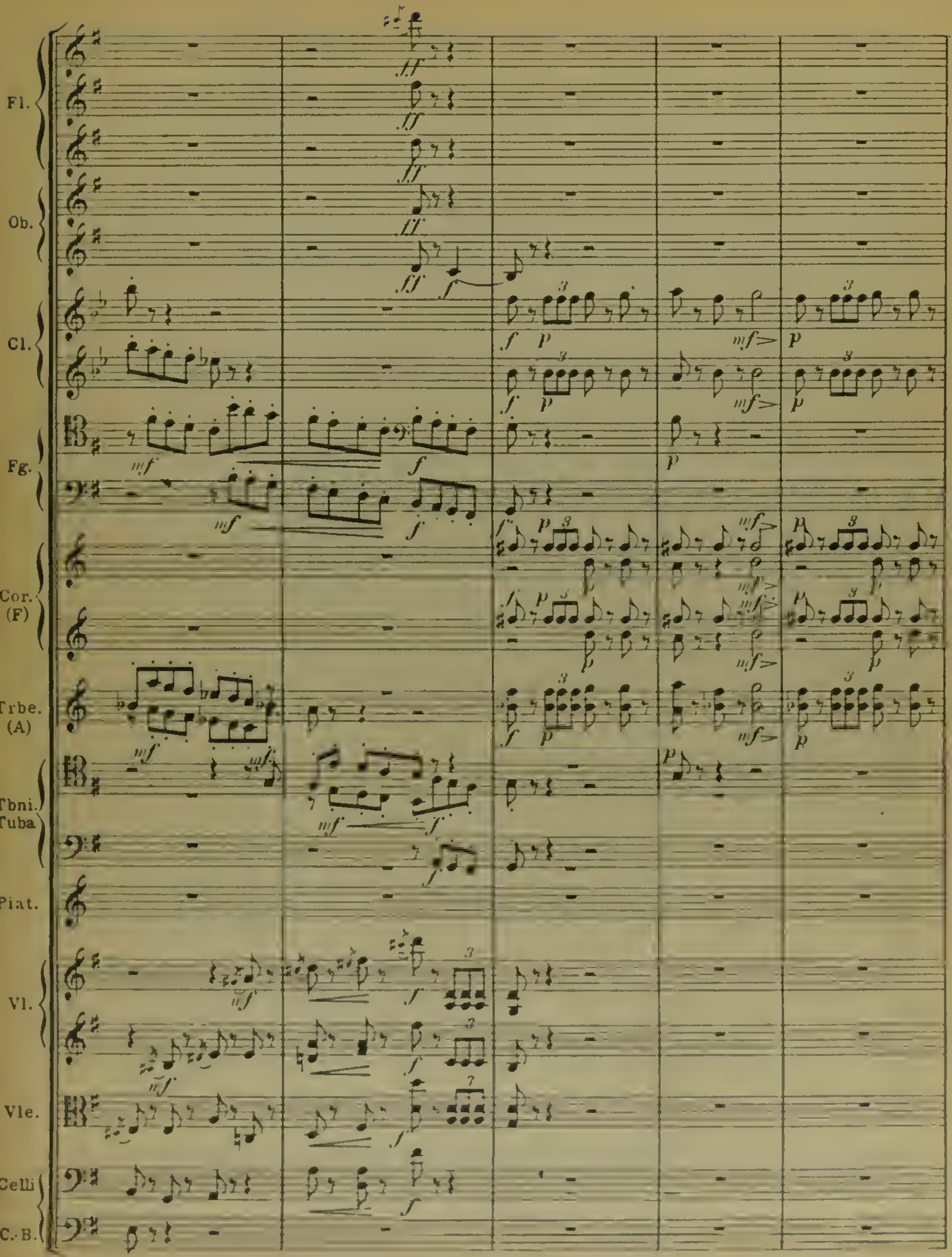
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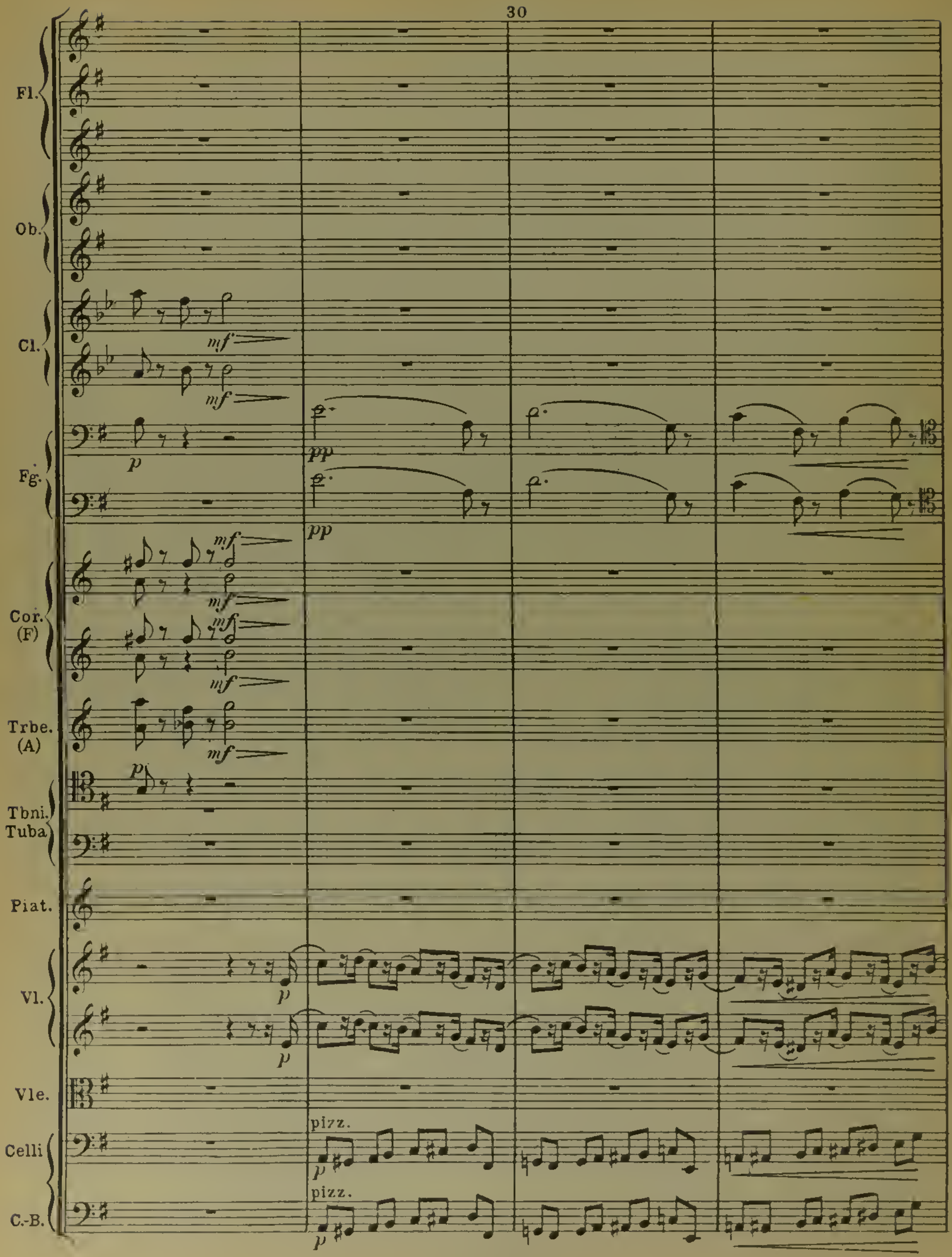
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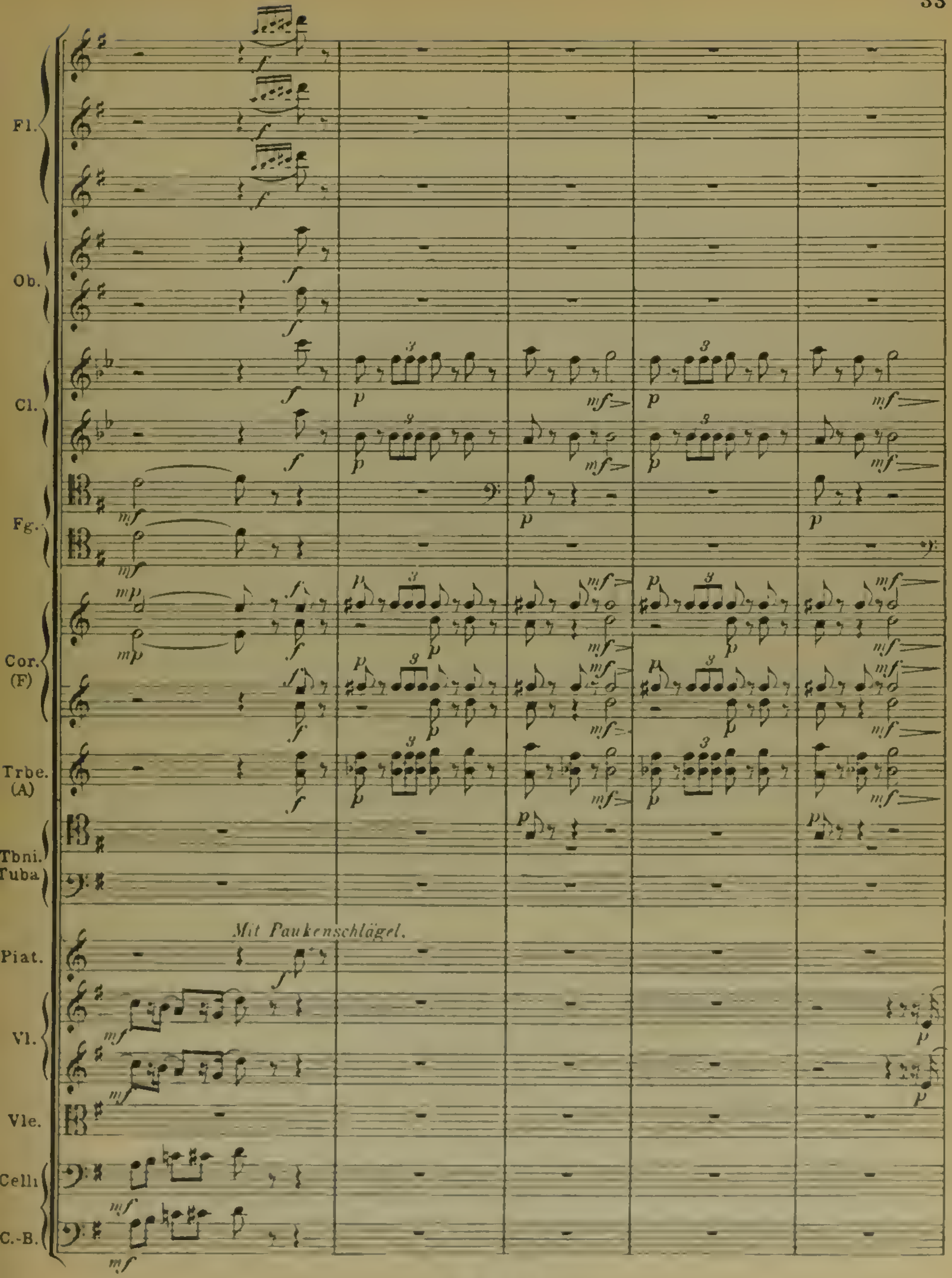
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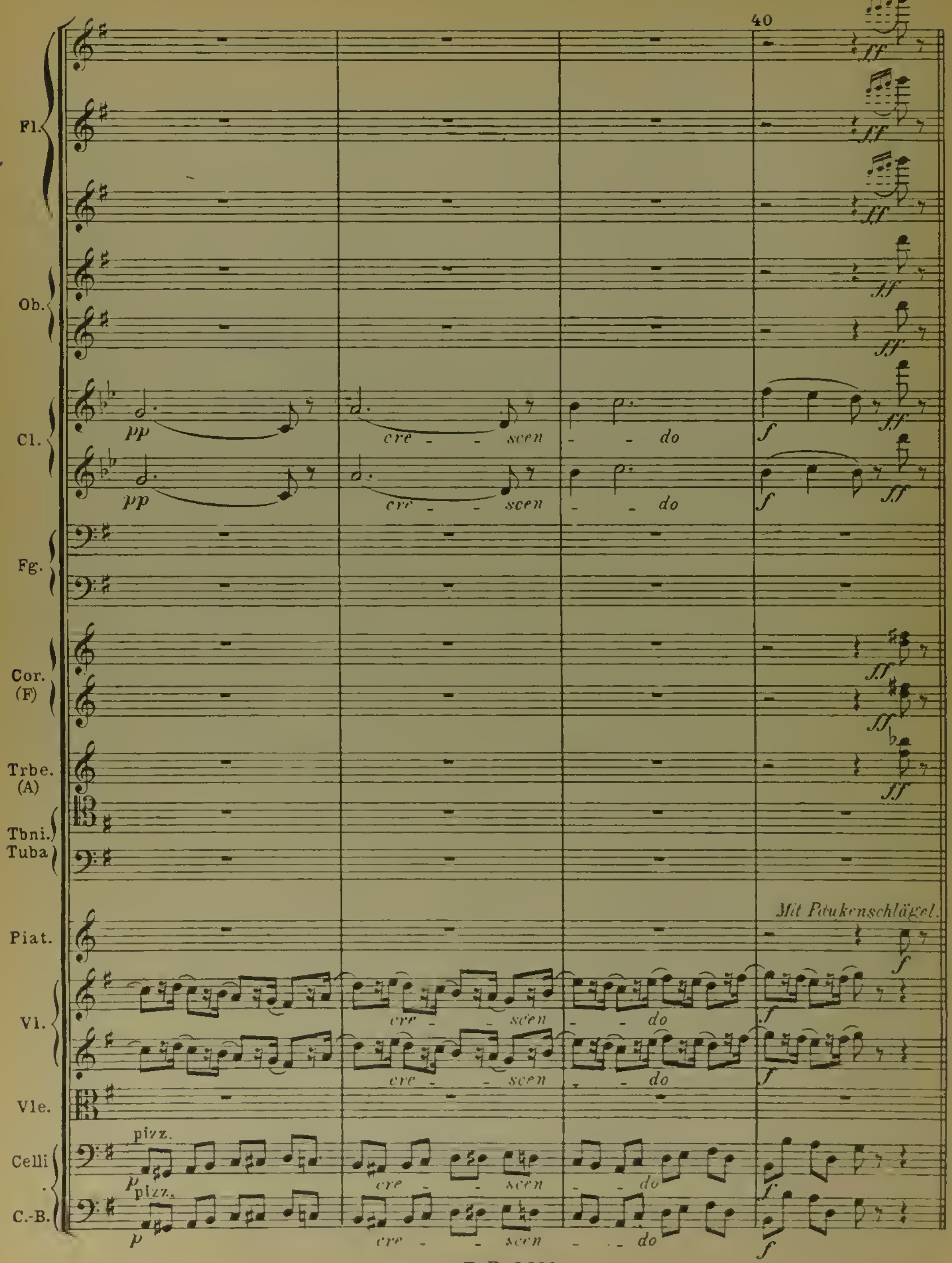
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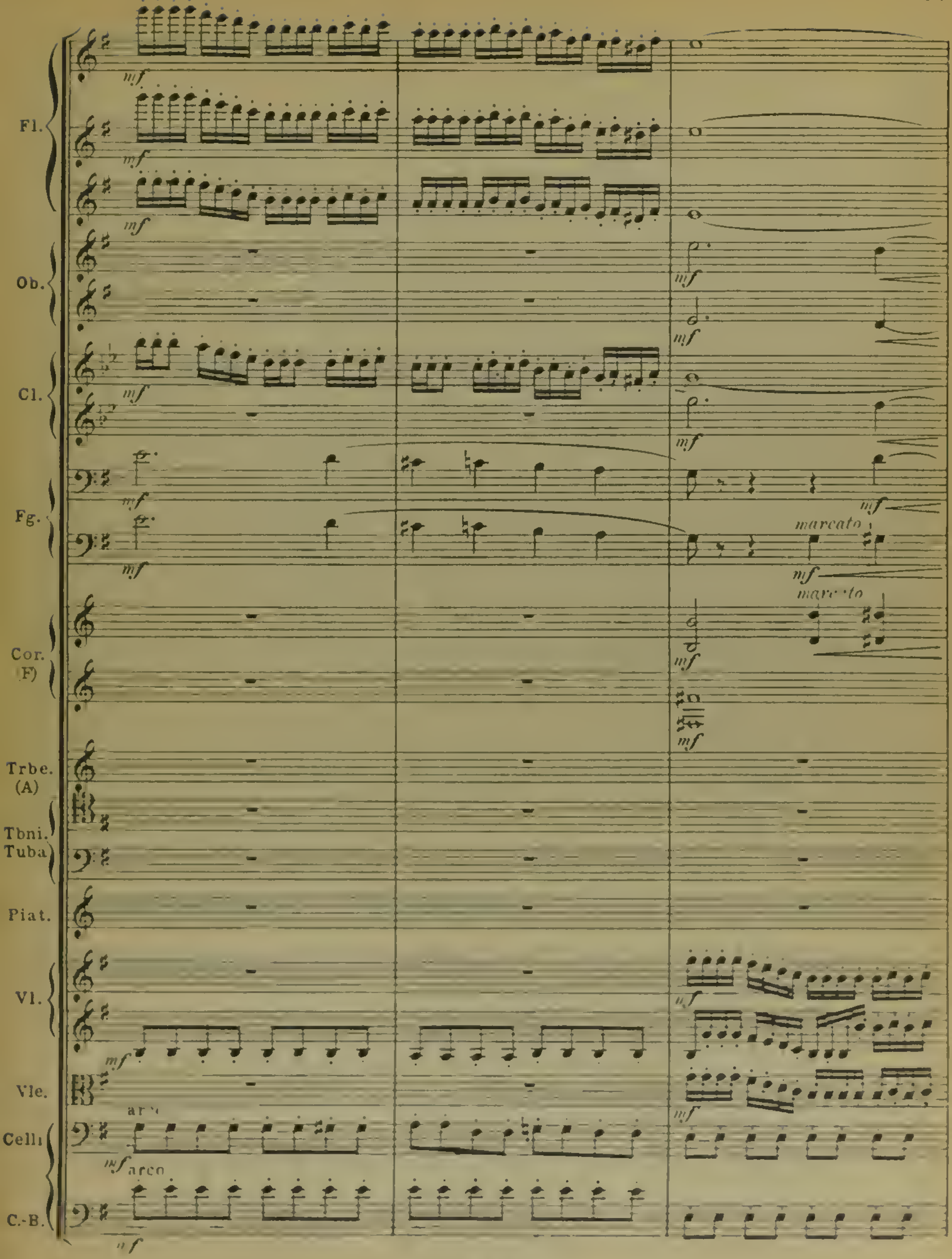
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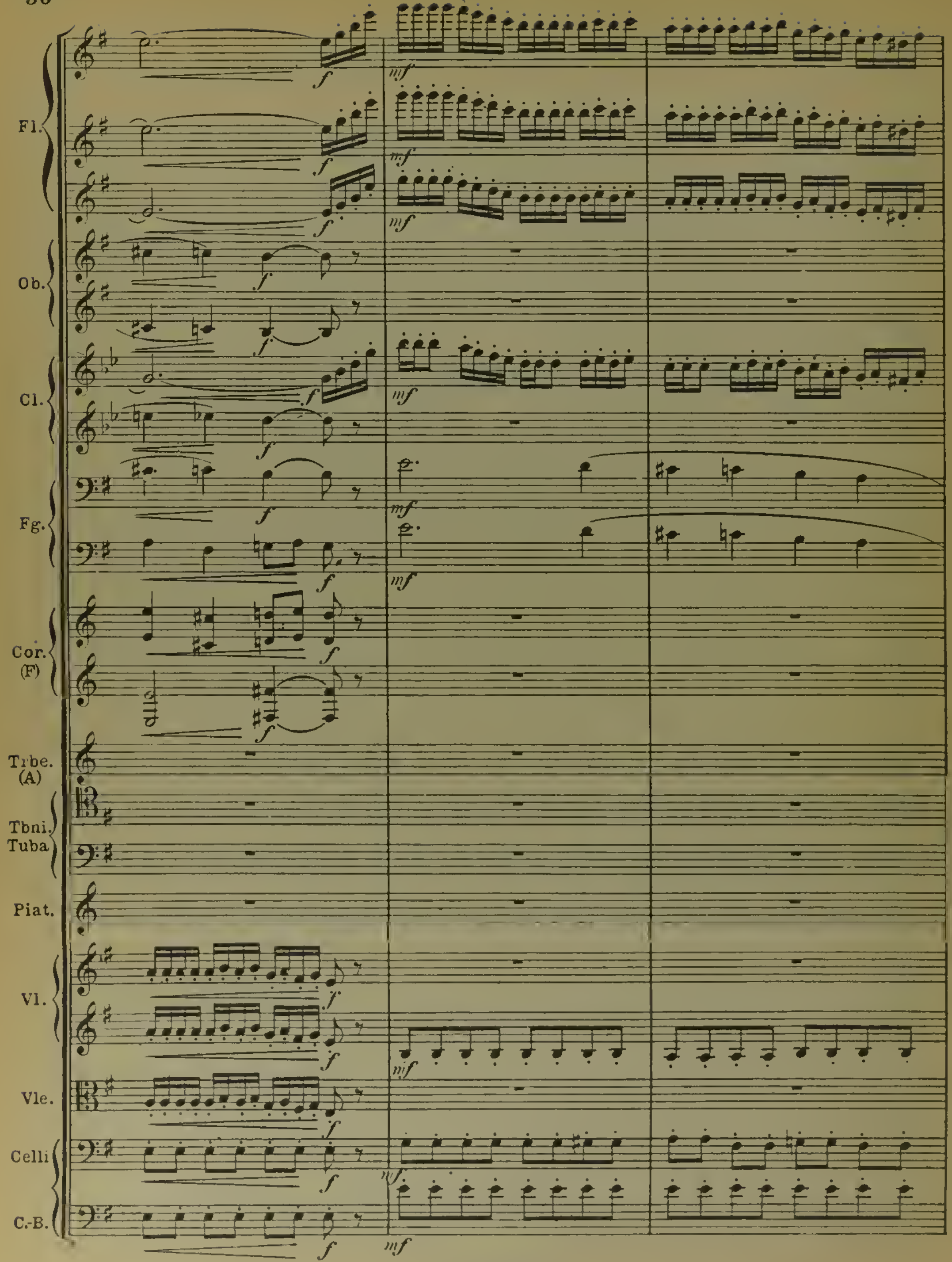
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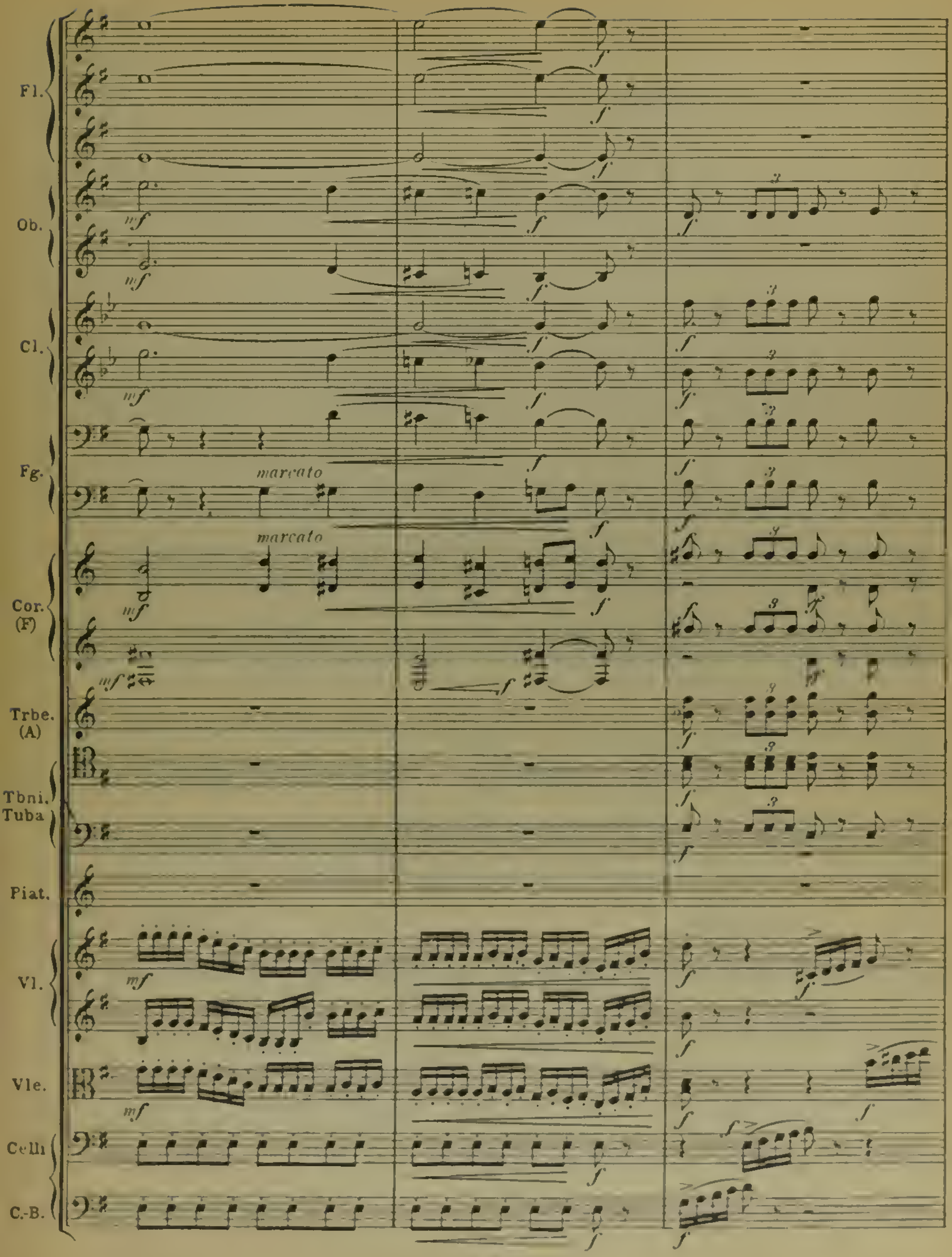
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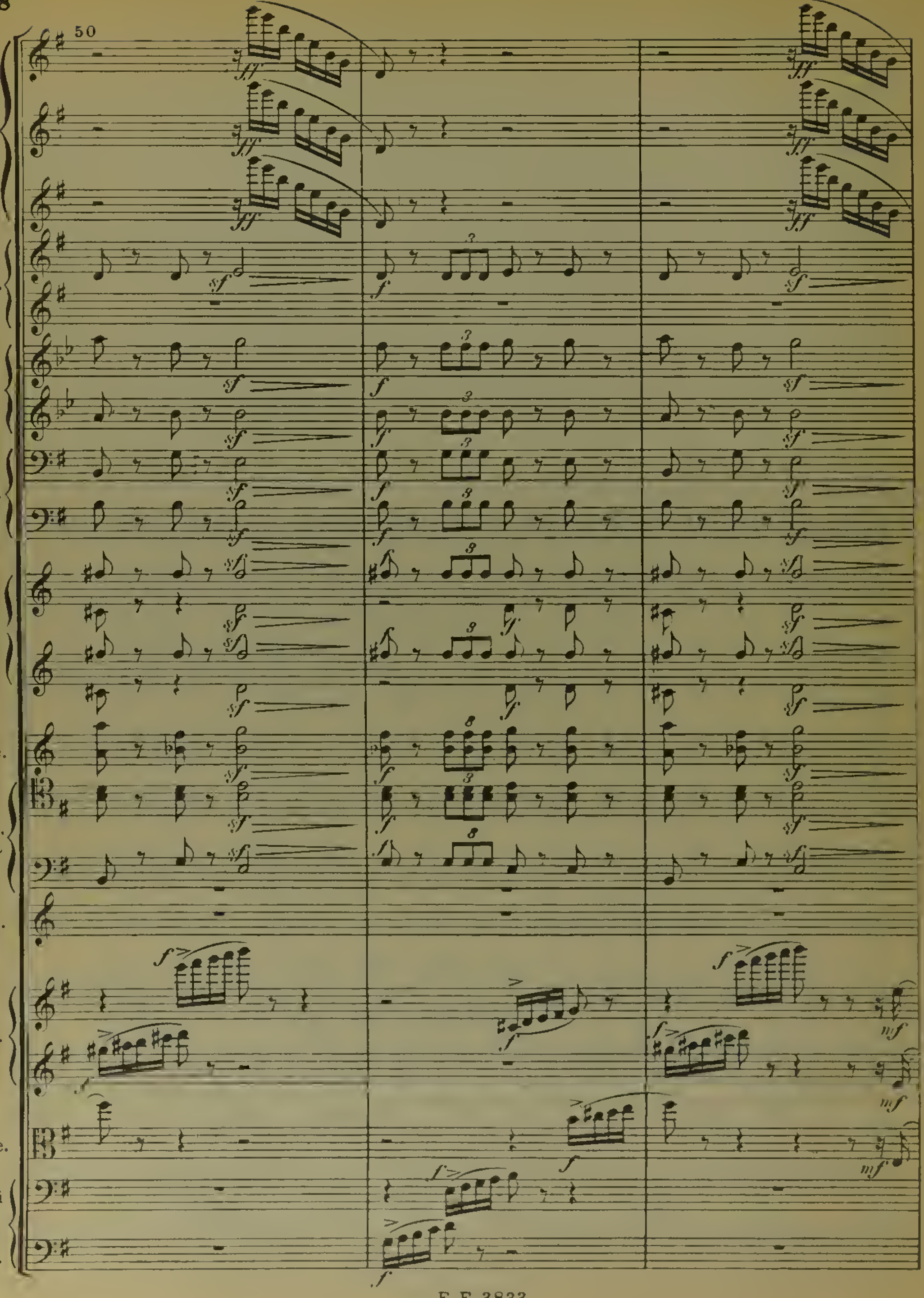
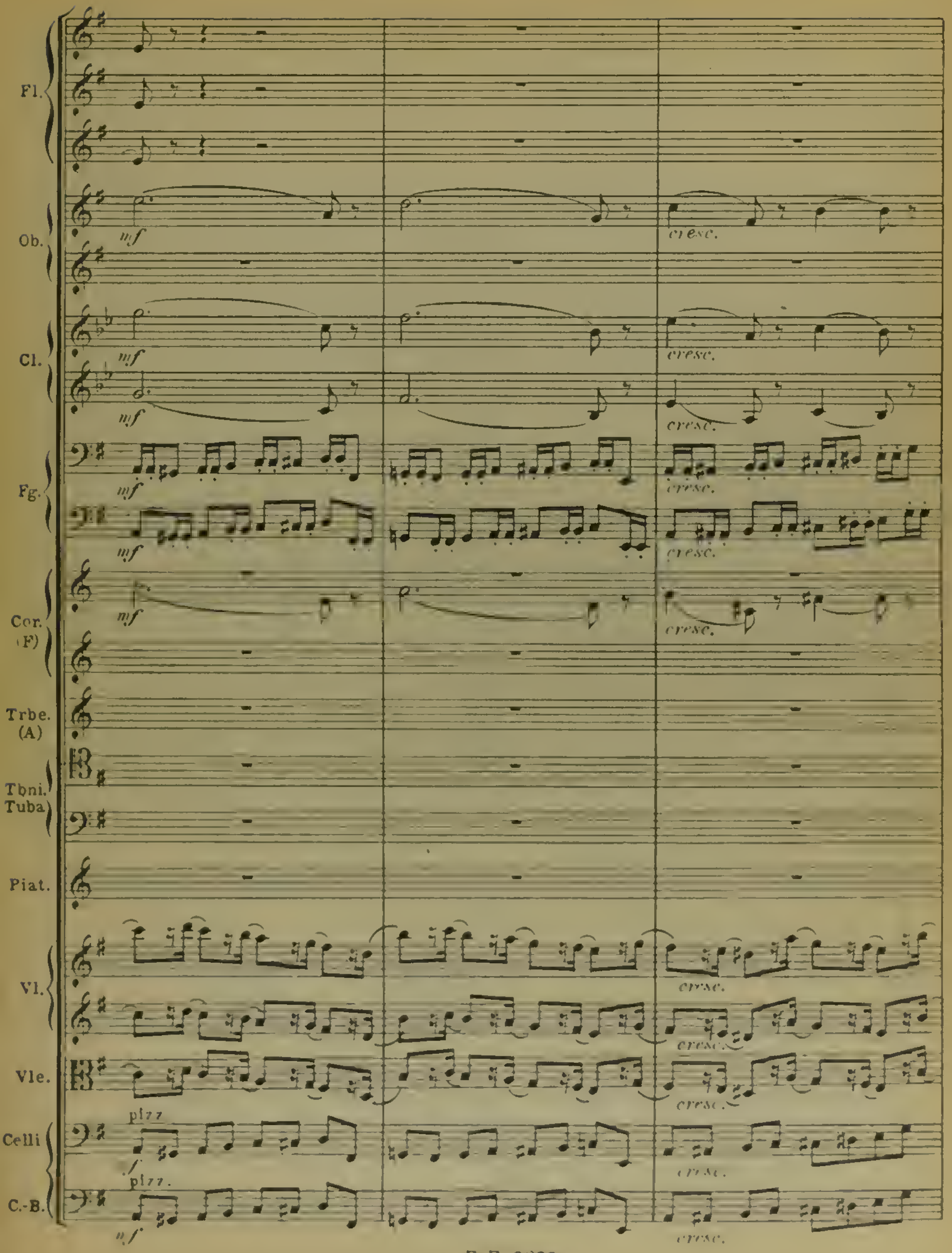
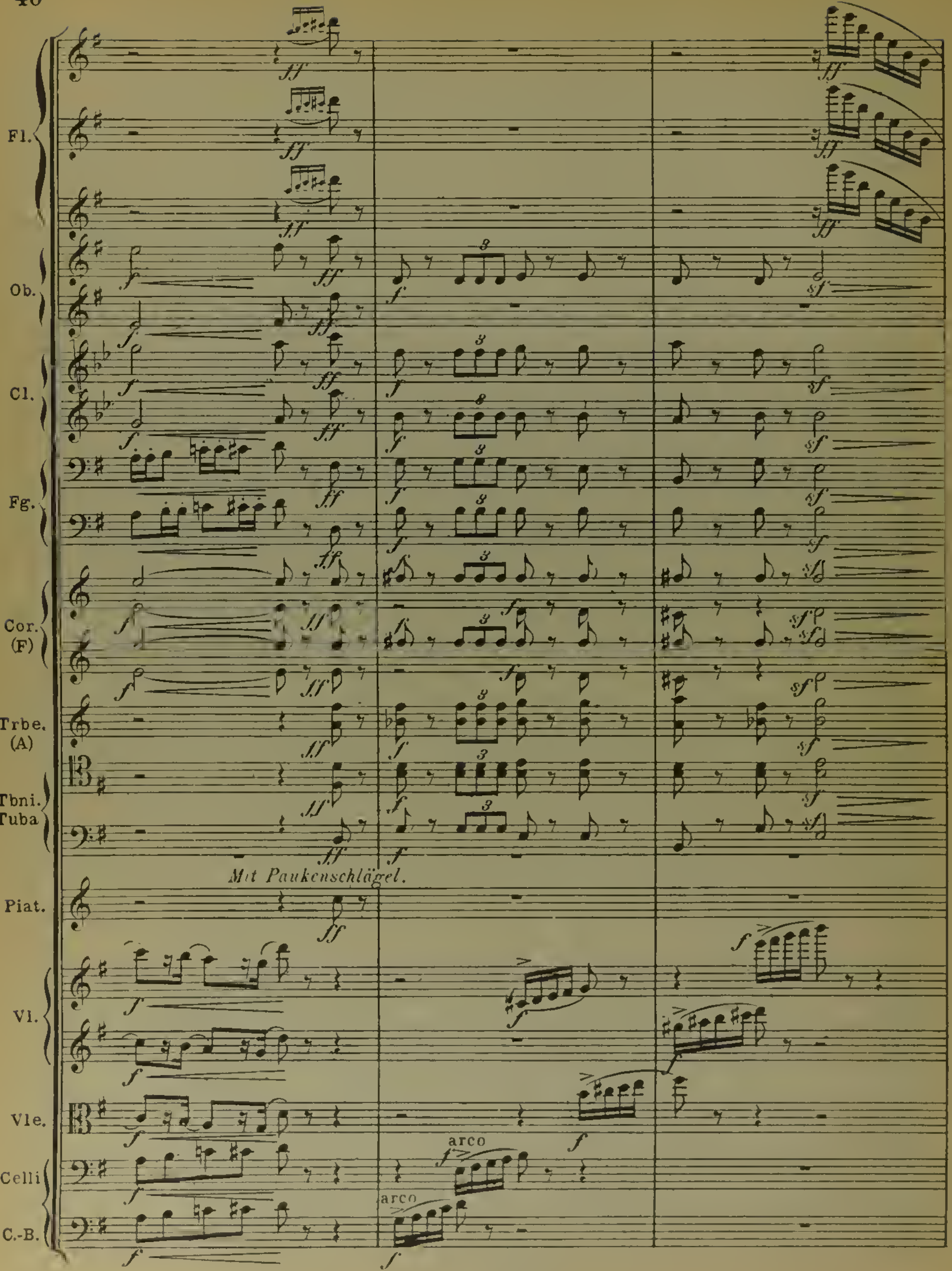
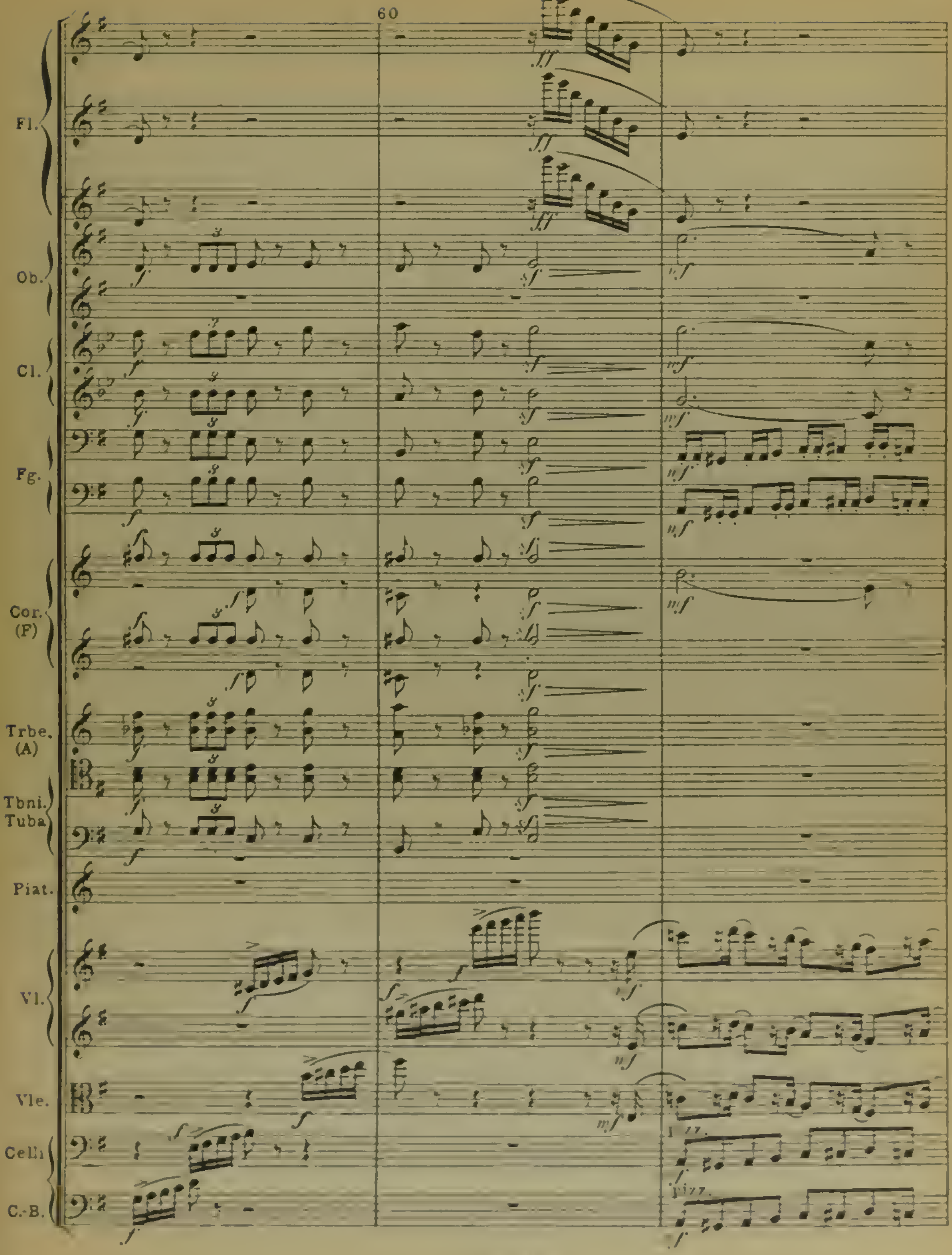
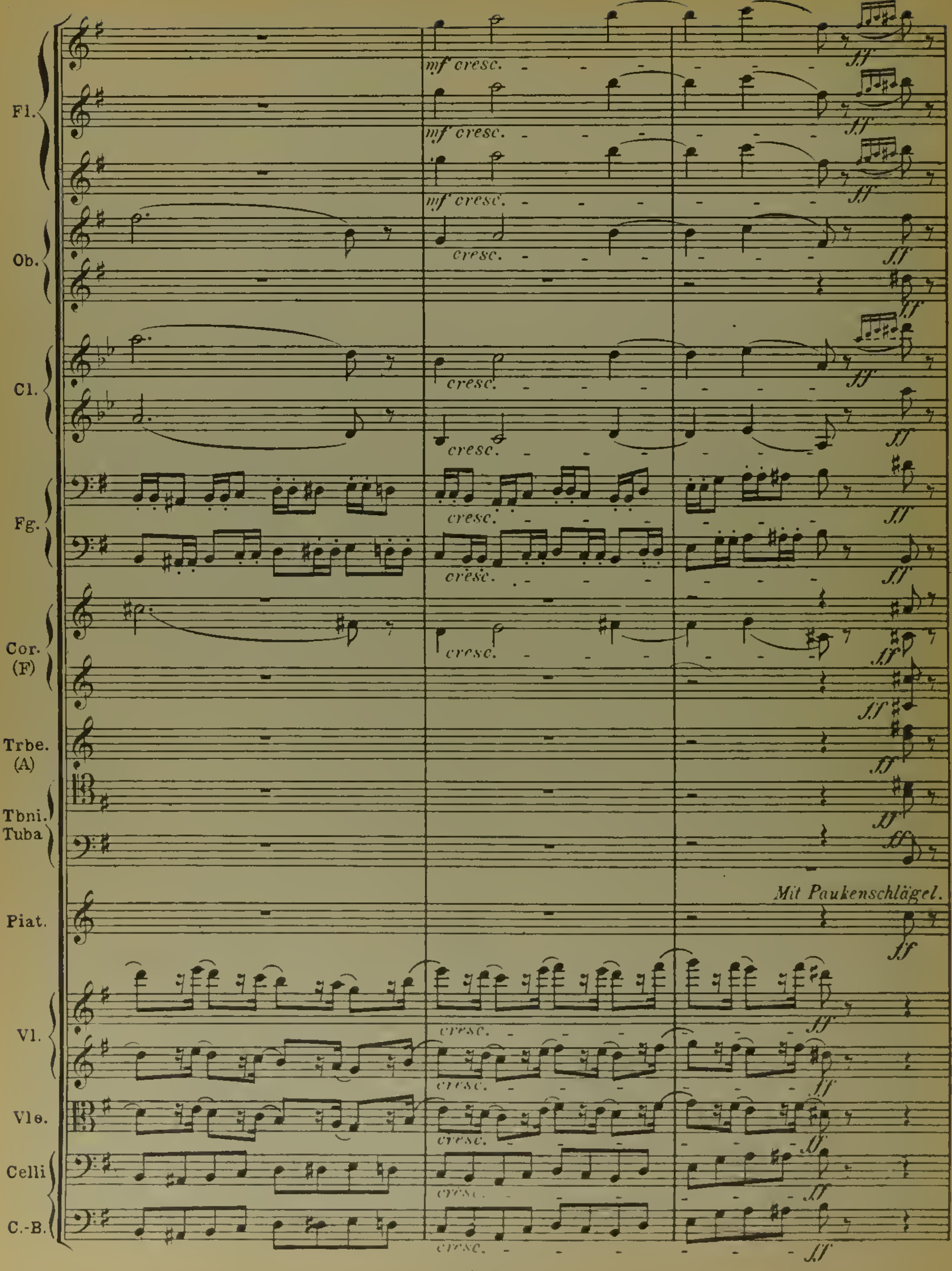
Celli
C.-B.

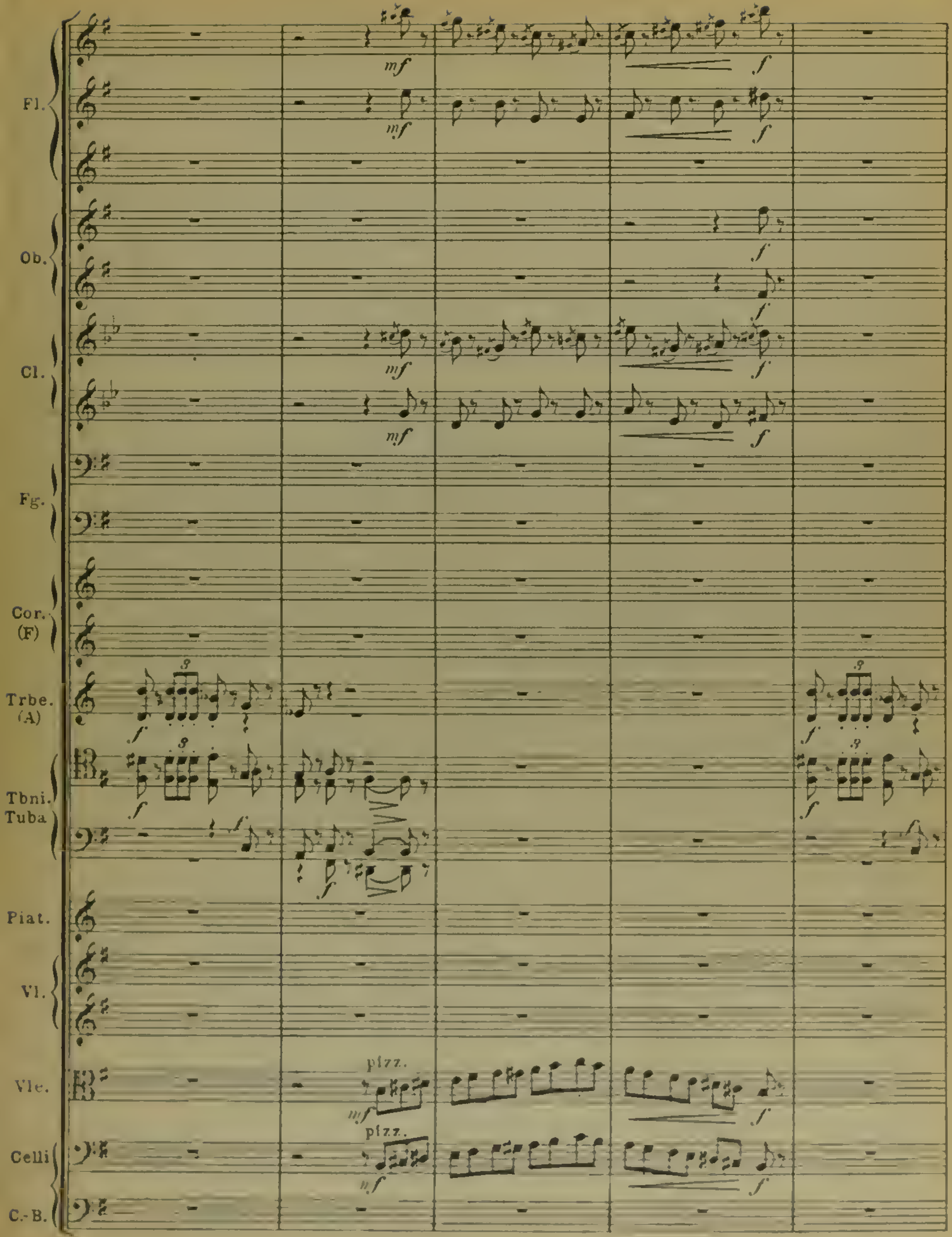

50
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Piat.
Vl.
Vle.
Celli
C.-B.

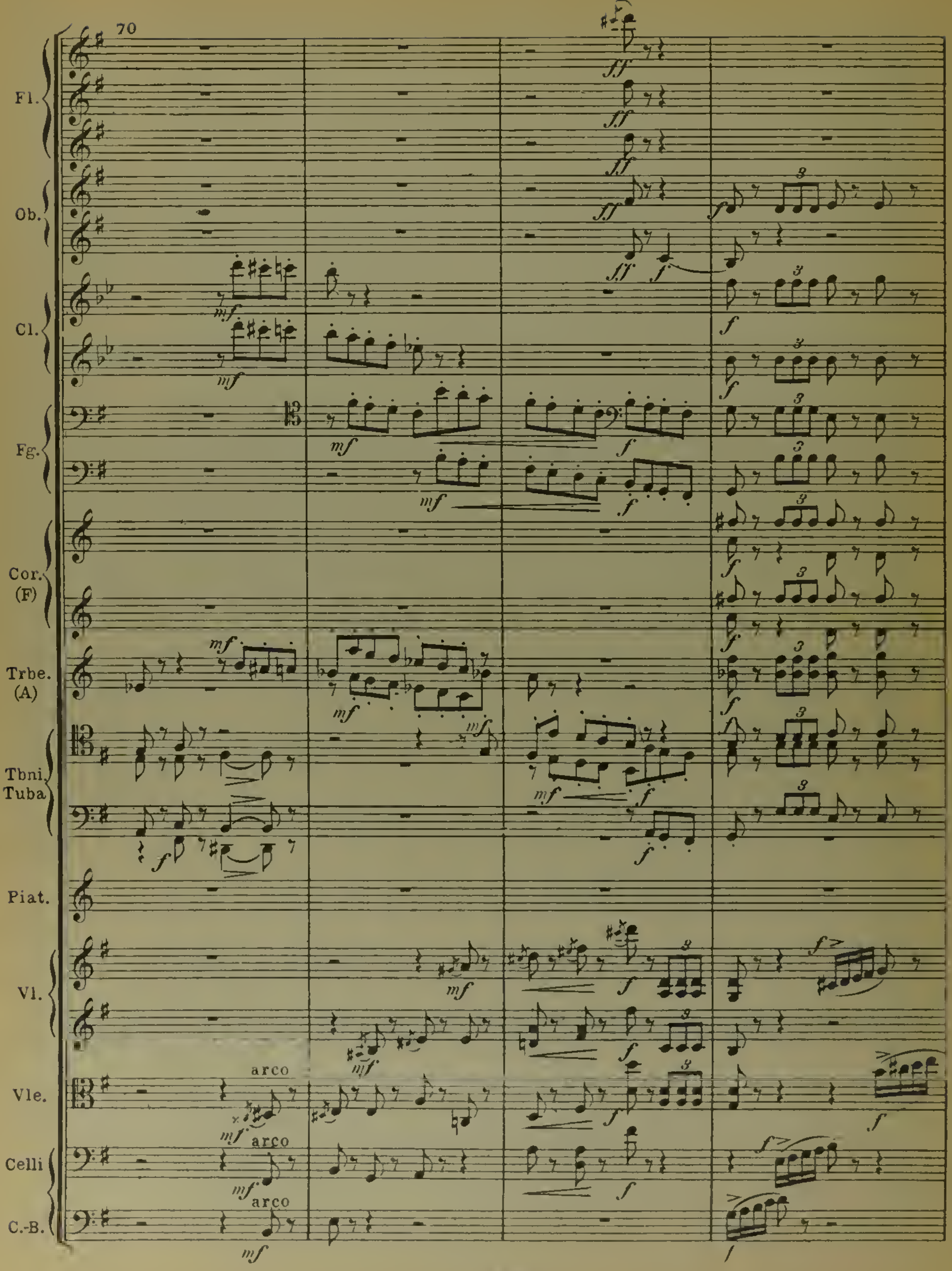

Fl.
mf
Ob.
cresc.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Piat.
Vl.
Vle.
pizz.
Celli
C.-B.

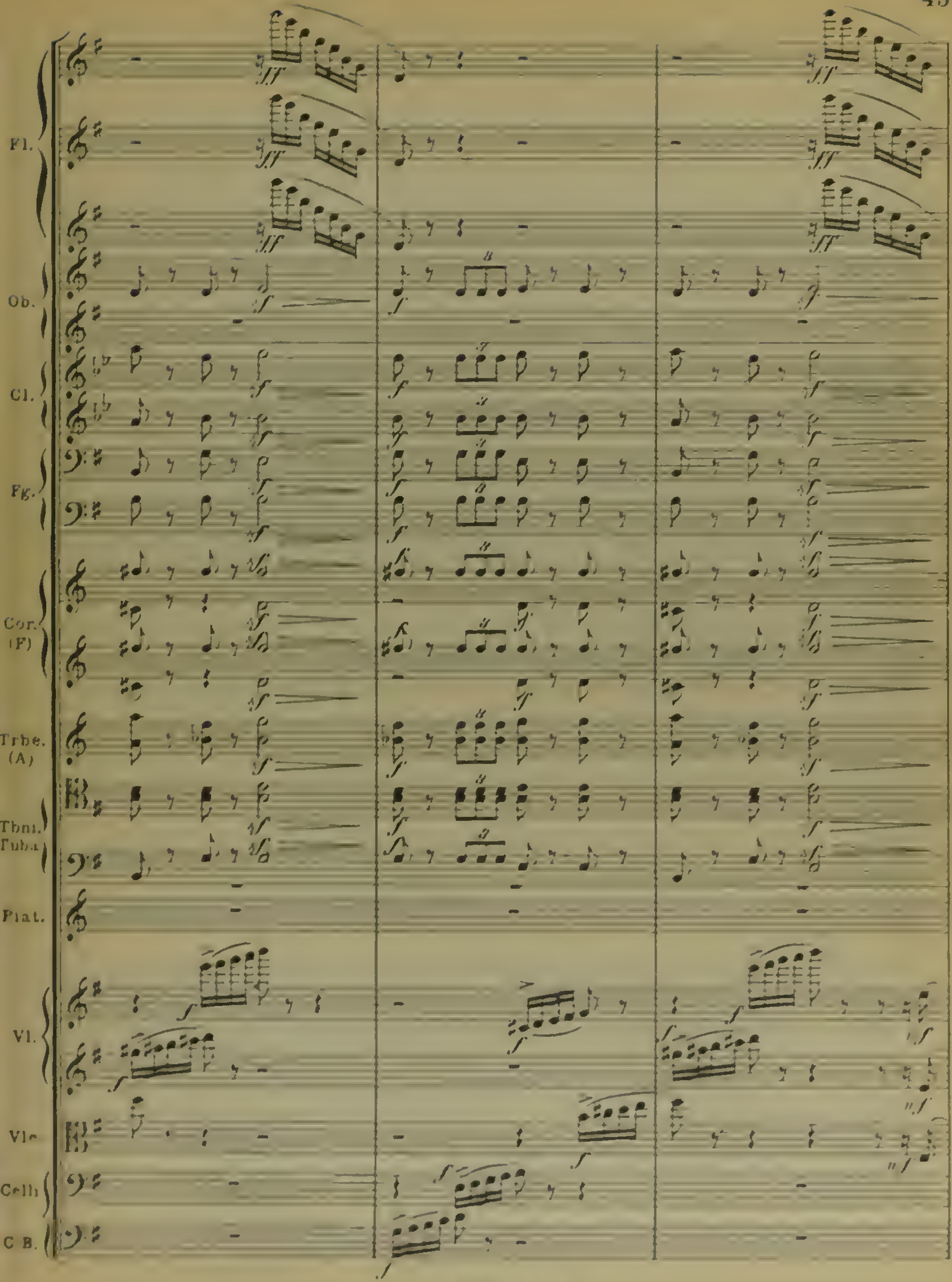

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Mit Paukenschlägel.
Piat.
Vl.
Vle.
arco
Celli
arco
C.-B.

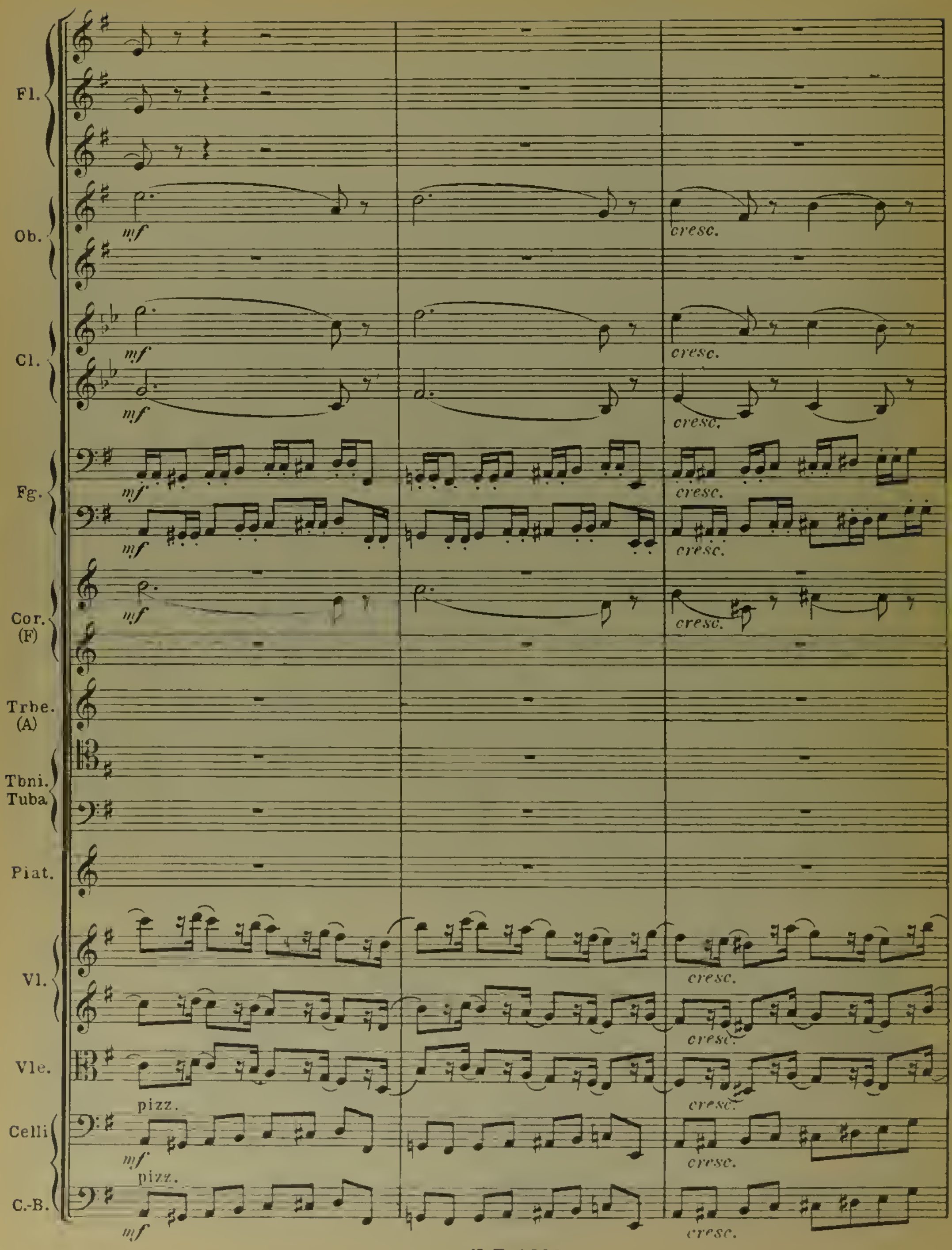

60
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Piat.
Vl.
Vle.
Celli
C.-B.
pizz.

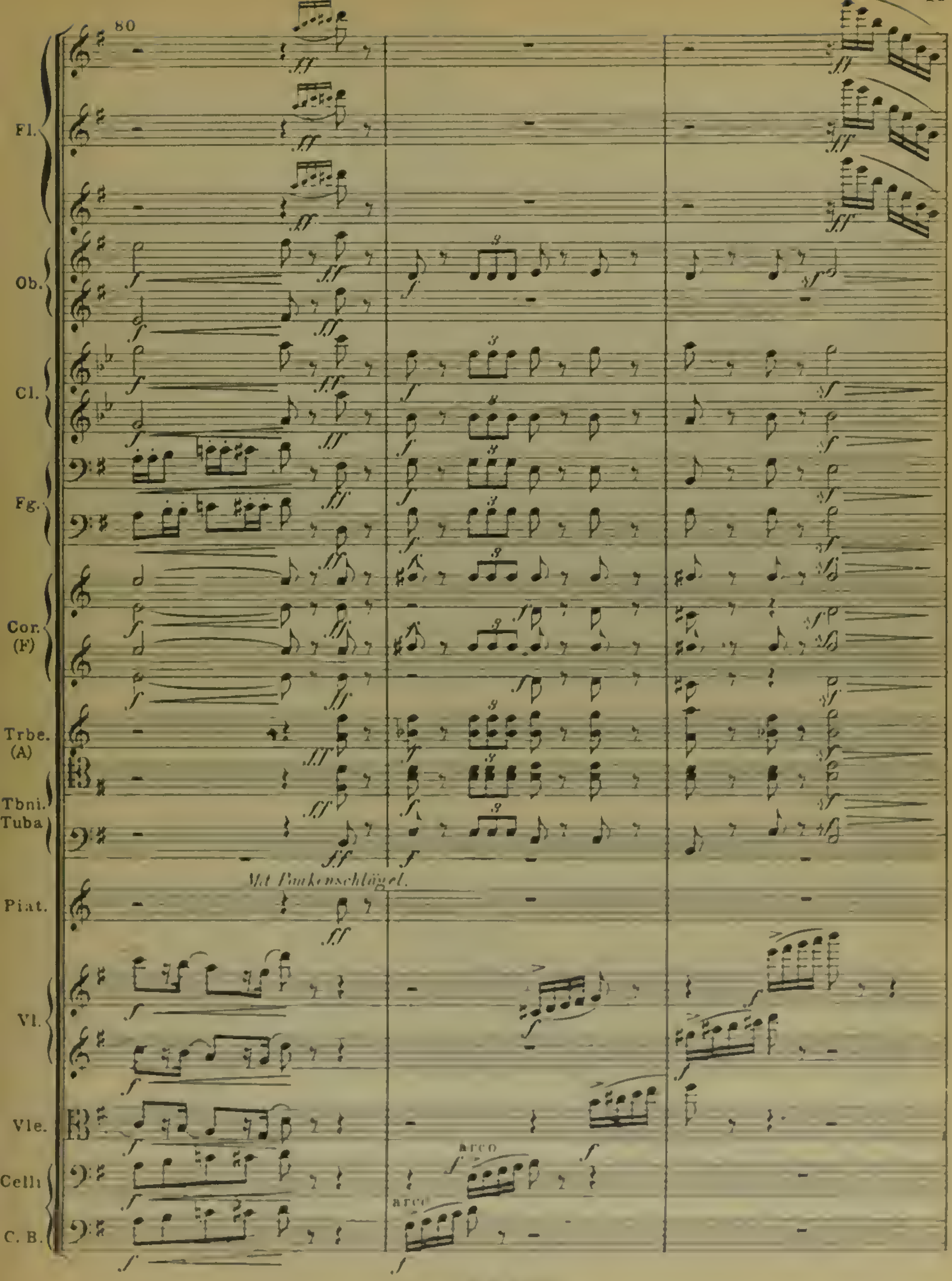

Fl.
mf cresc.
mf cresc.
mf cresc.
ff
Ob.
cresc.
Cl.
cresc.
Fg.
cresc.
Cor. (F)
cresc.
Trbe. (A)
Tbni. Tuba
Mit Paukenschlägel.
Piat.
Vl.
cresc.
Vle.
cresc.
Celli
cresc.
C.-B.
cresc.

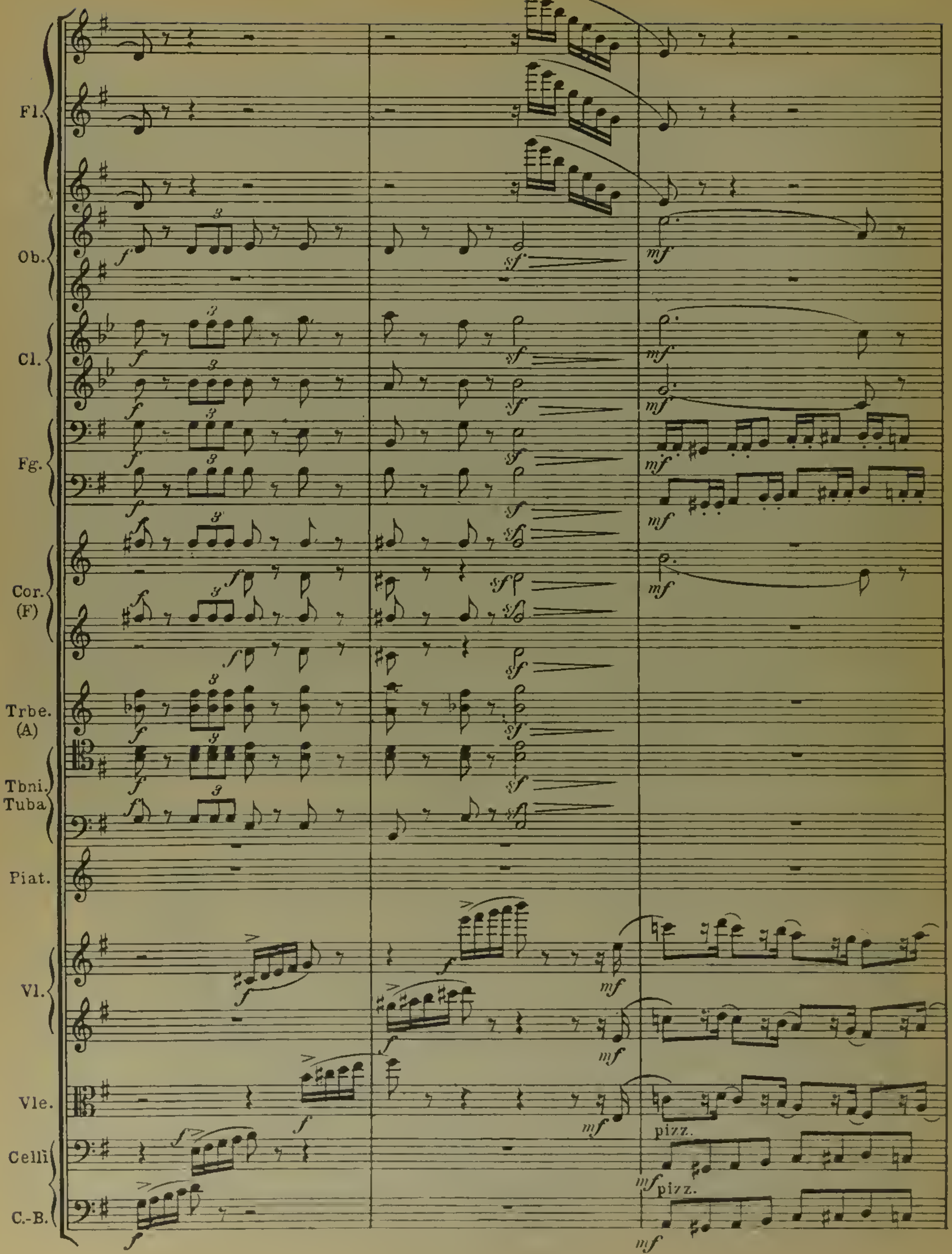

Fl.
mf
f
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Piat.
Vl.
Vle.
pizz.
Celli
C.-B.


70
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Piat.
Vl.
Vle.
Celli
C.-B.
arco
arco
arco

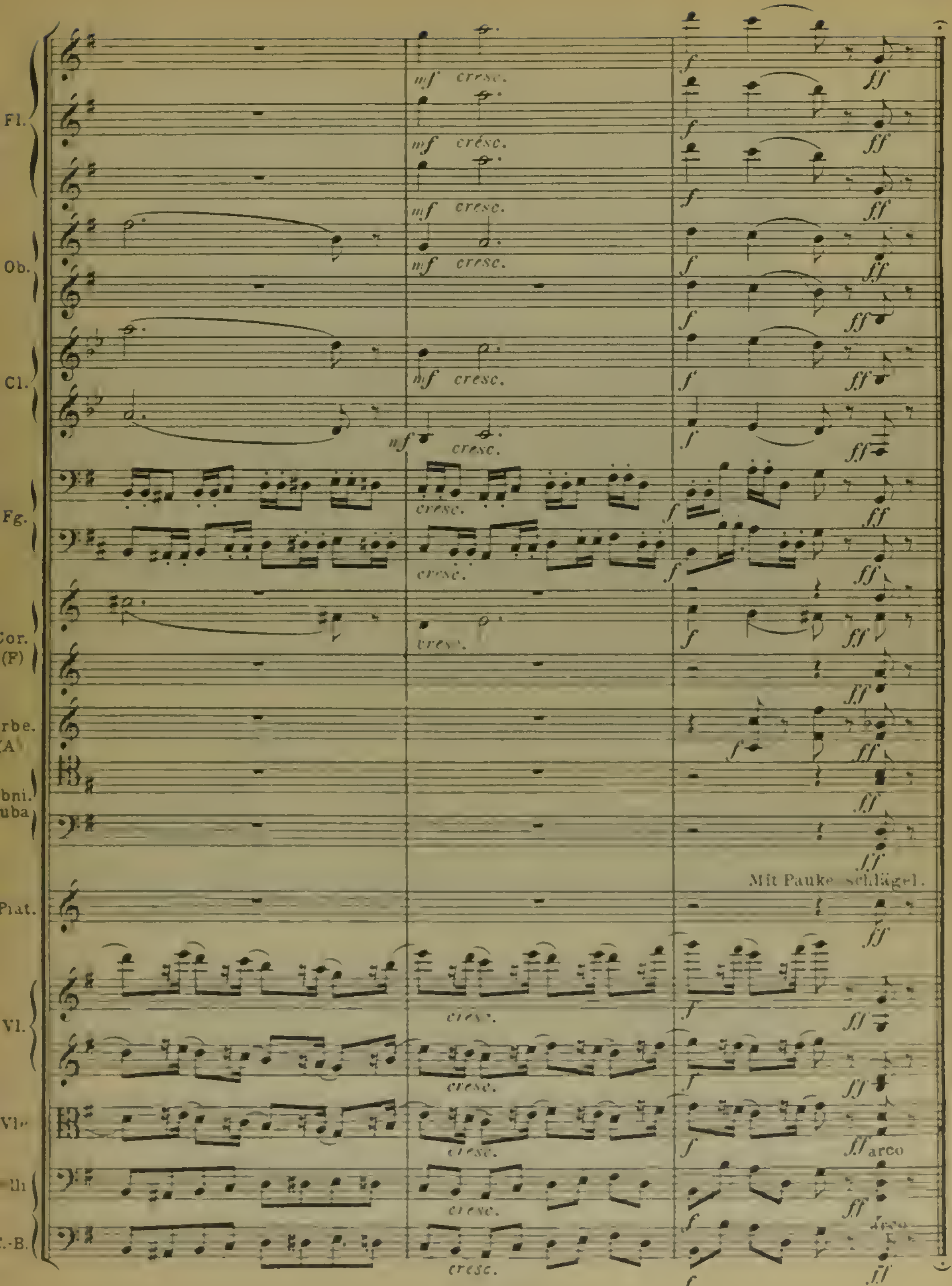

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Piat.
Vl.
Vle
Celli
C B.


Fl.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Piat.
Vl.
Vle.
Celli
C.-B.
mf
cresc.
pizz.

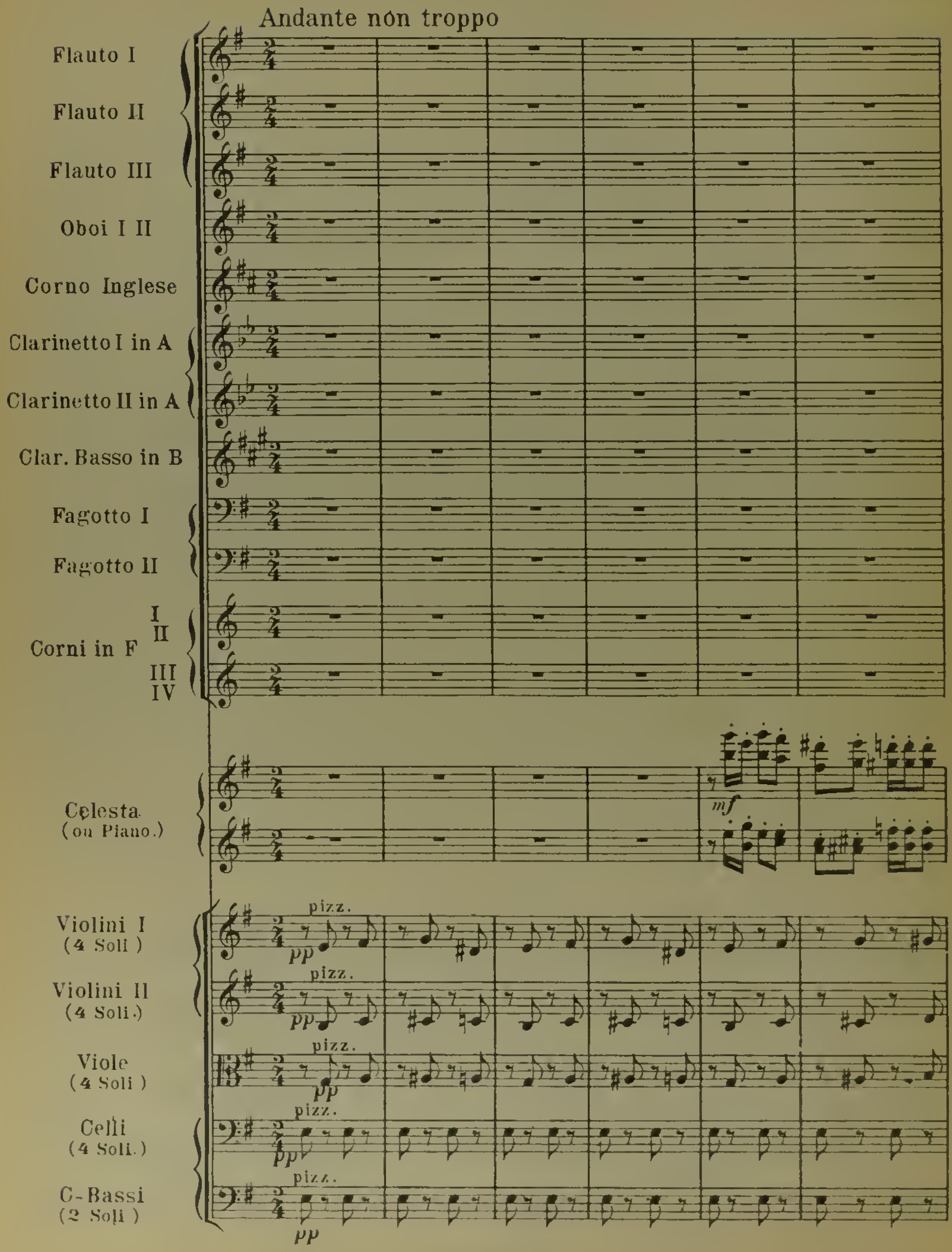

80
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Mit Paukenschlägel.
Piat.
Vl.
Vle.
arco
Celli
arco
C. B.

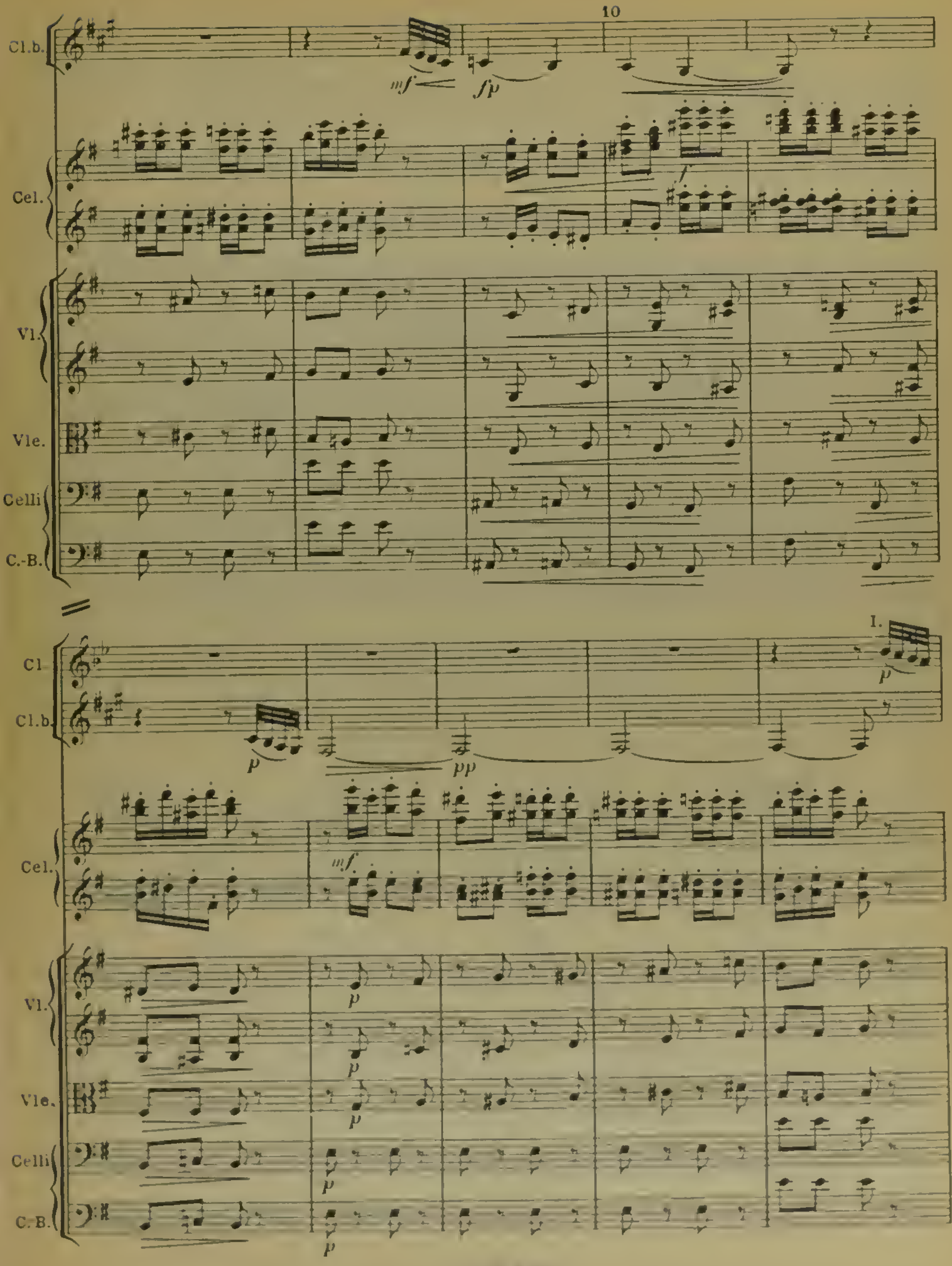


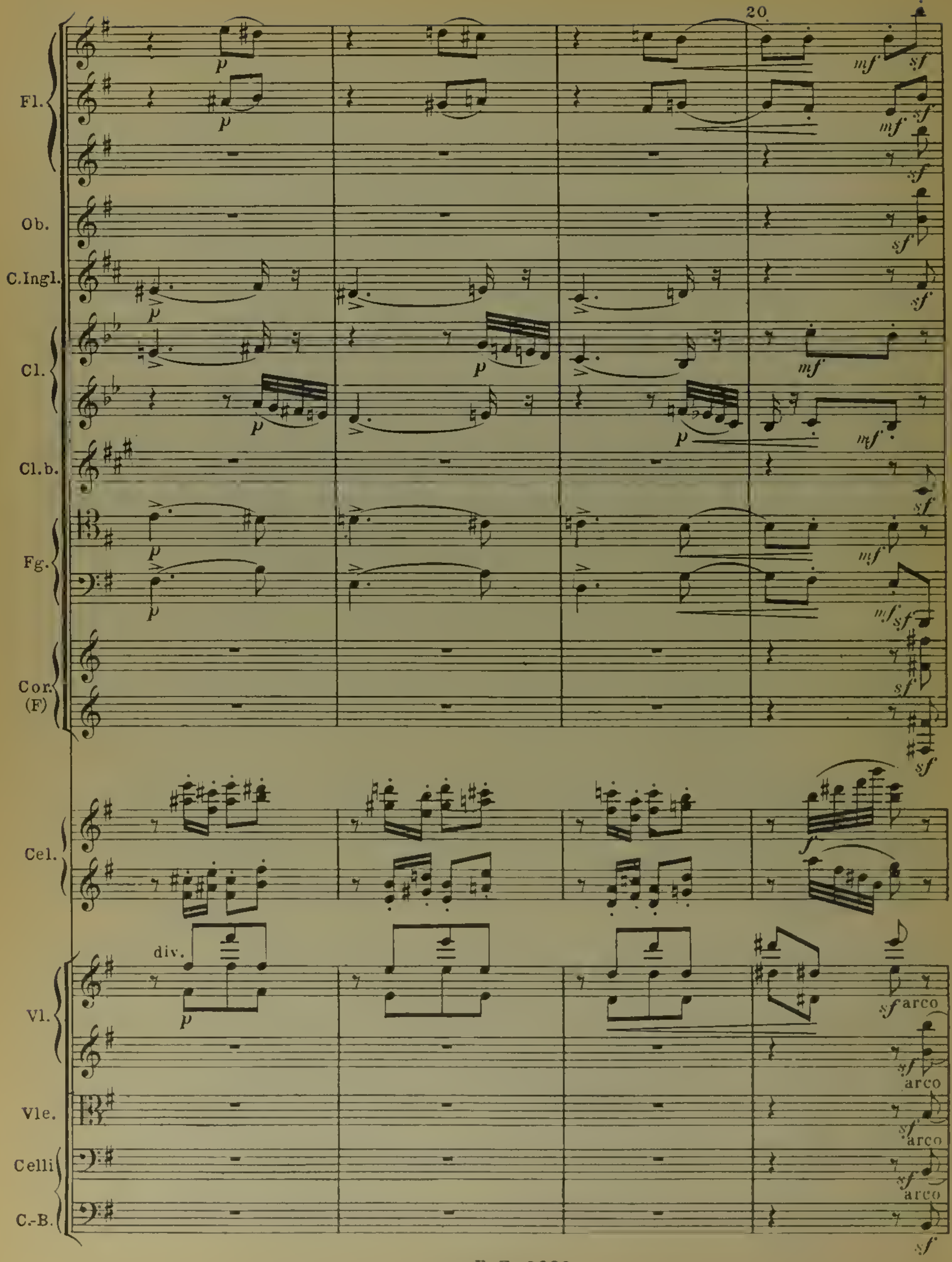
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Piat.
Vl.
Vle.
Celli
C.-B.
pizz.
pizz.


Fl.
Ob.
Cl.
Fg.
mf cresc.
Mit Pauke schlägel.
arco

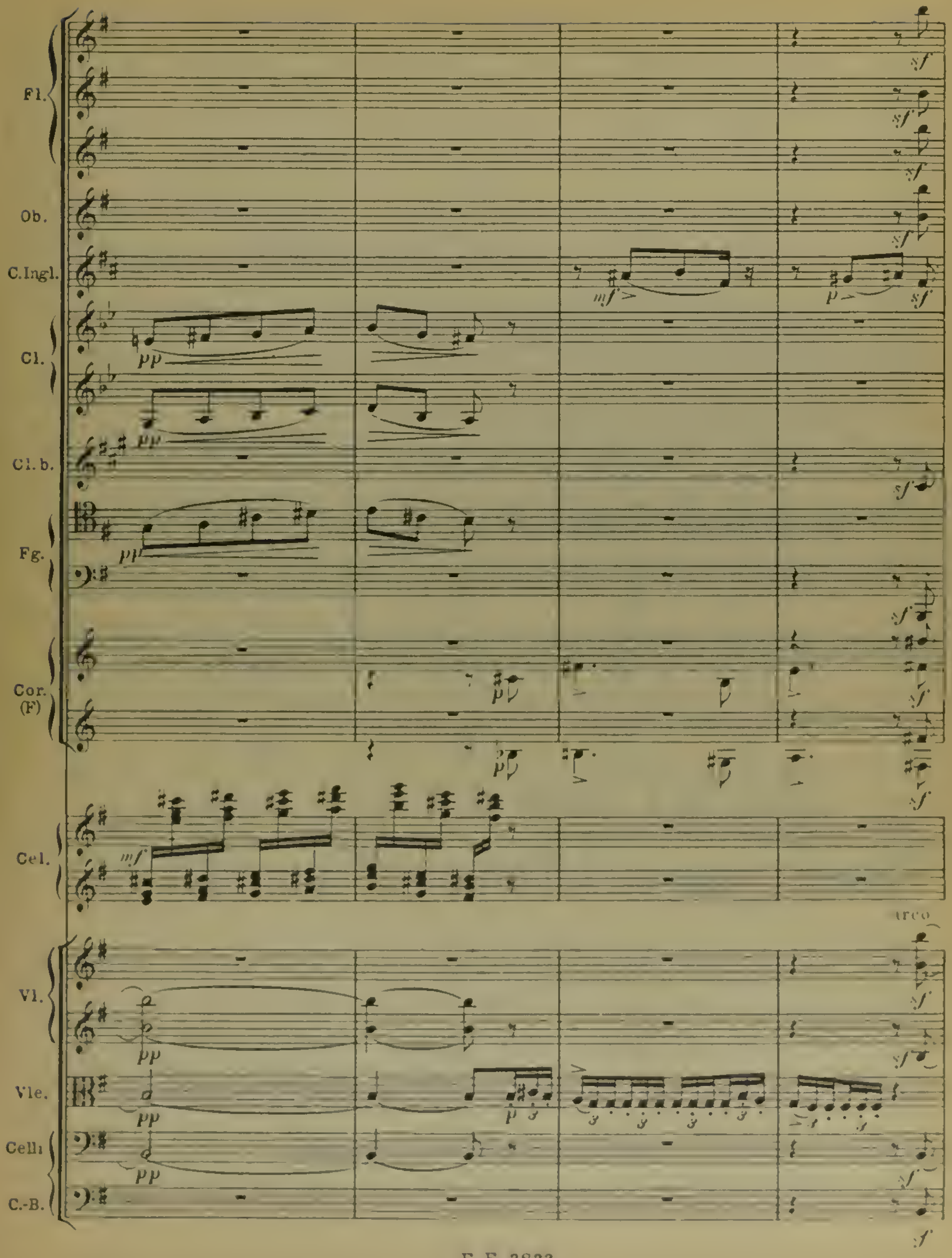
b) Danse de la Fée-Dragée

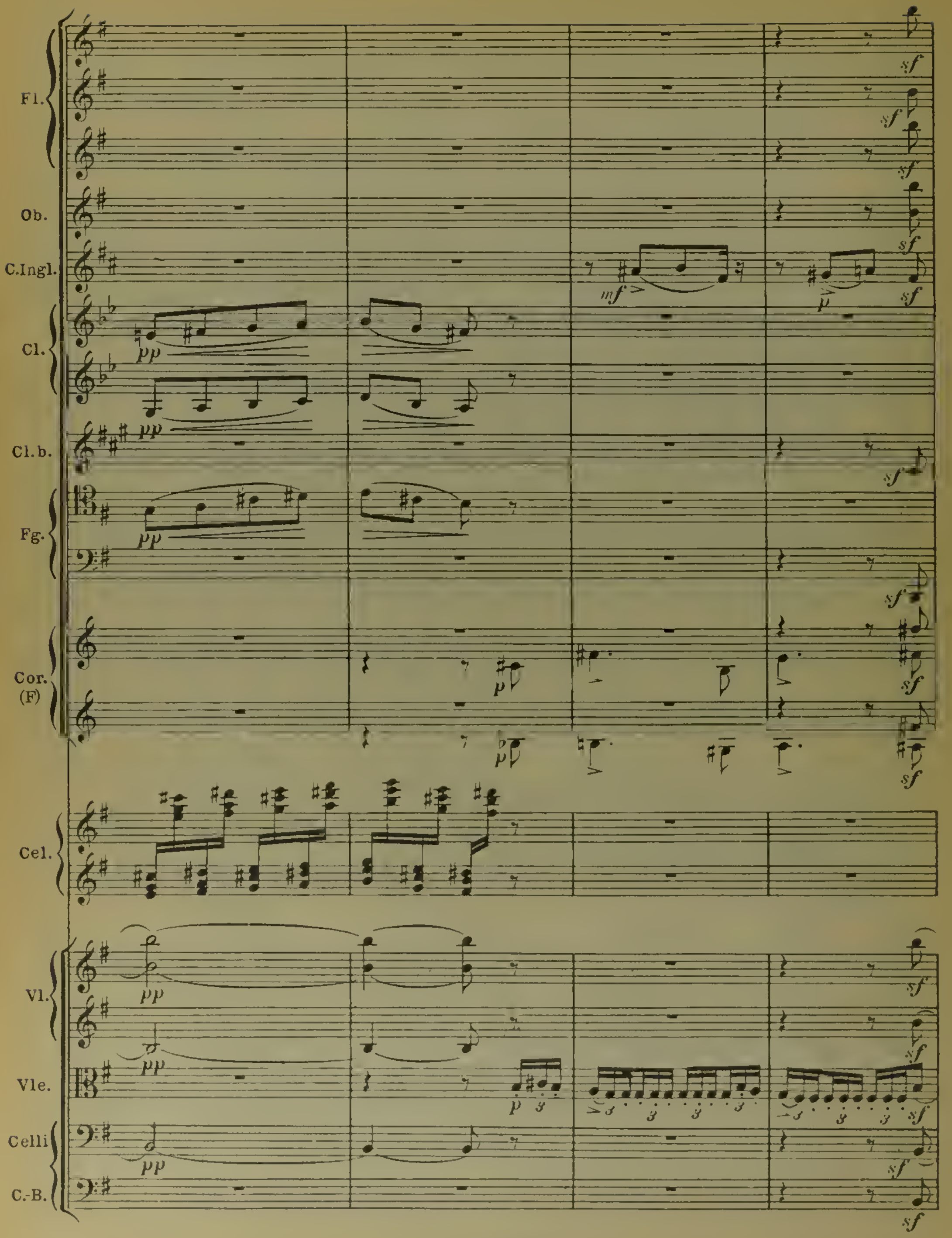


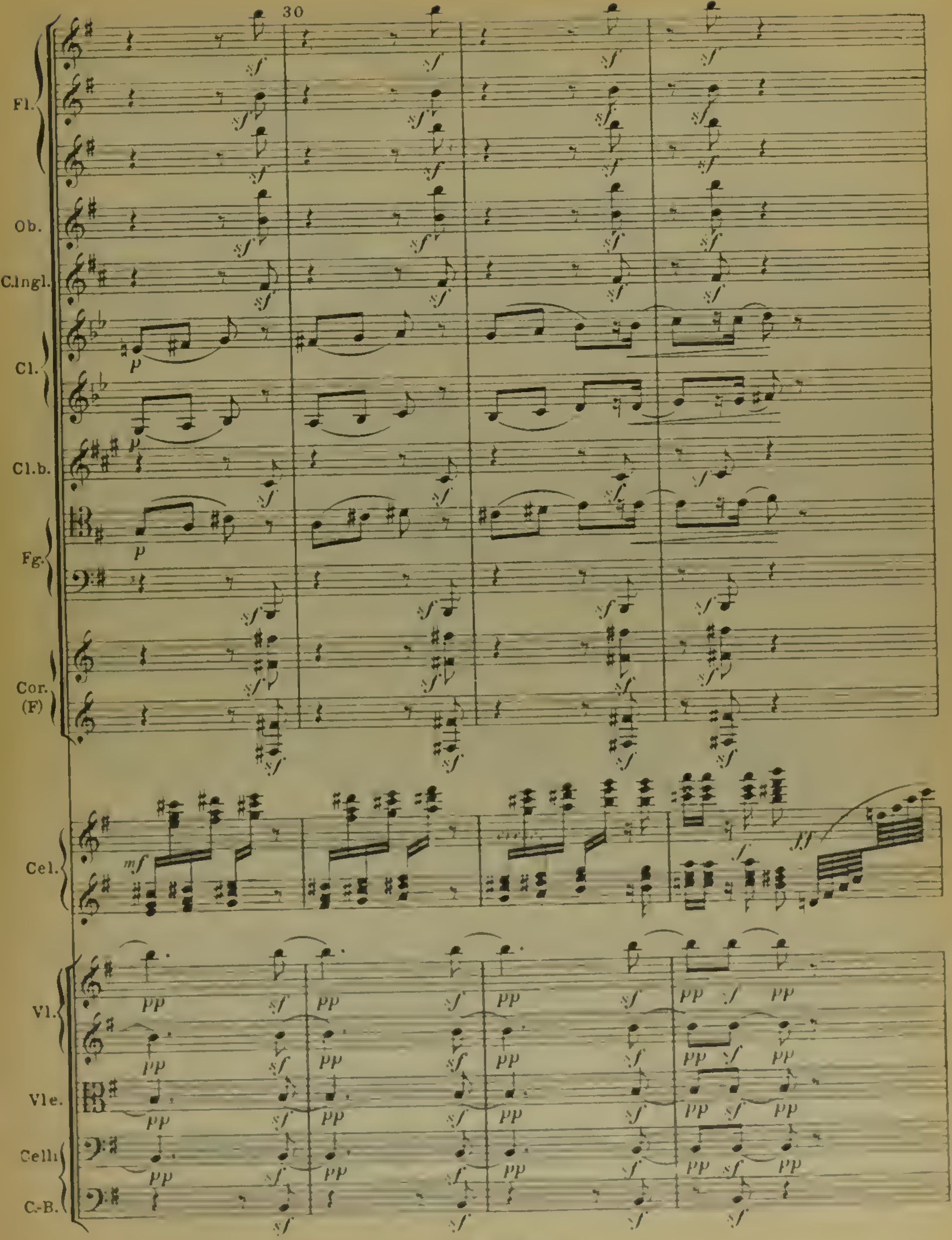

10
Cl.b.
Cel.
Vl.
Vle.
Celli
C.-B.
Cl.
Cl.b.
Cel.
Vl.
Vle.
Celli
C.-B.
I.

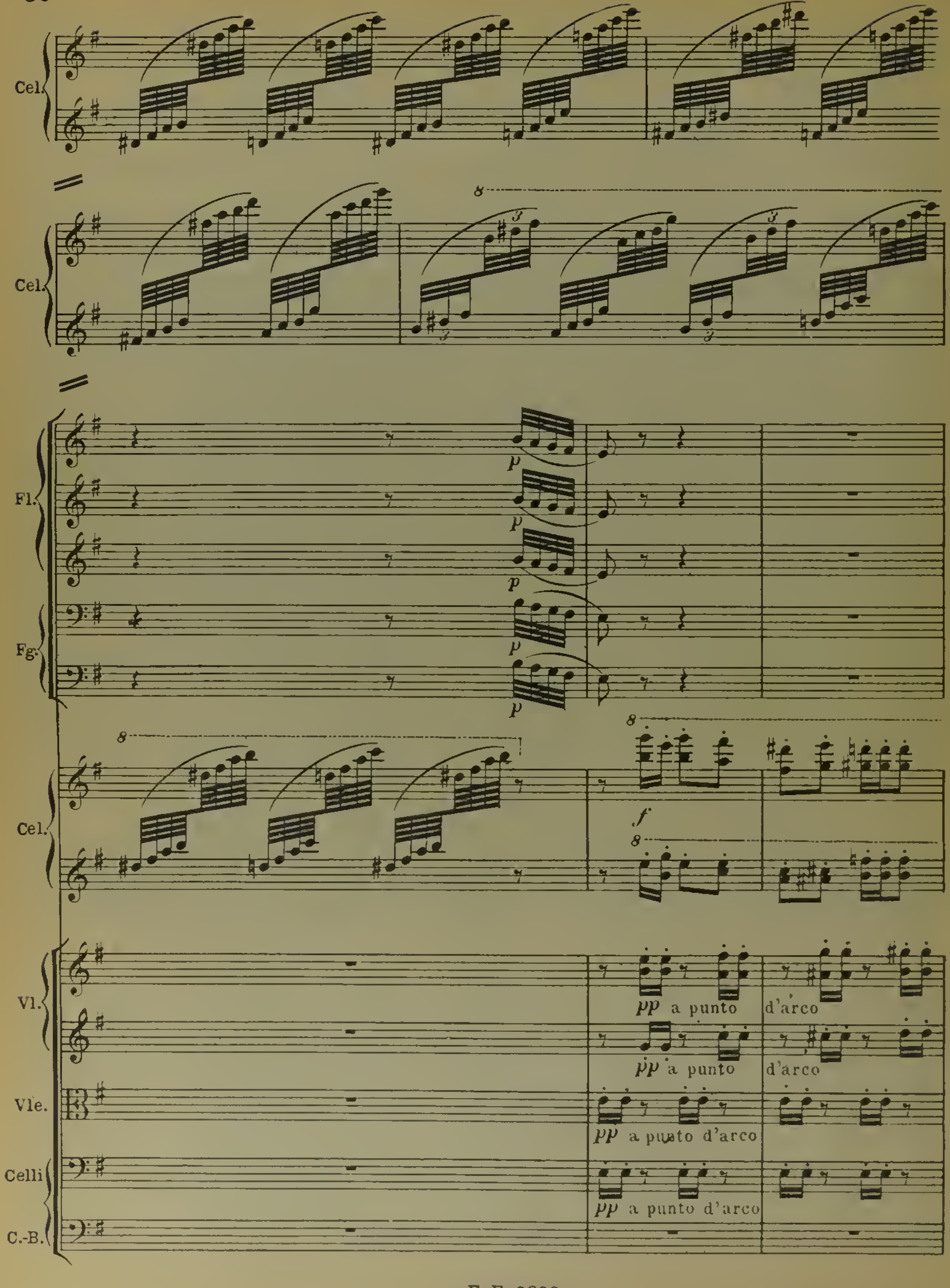


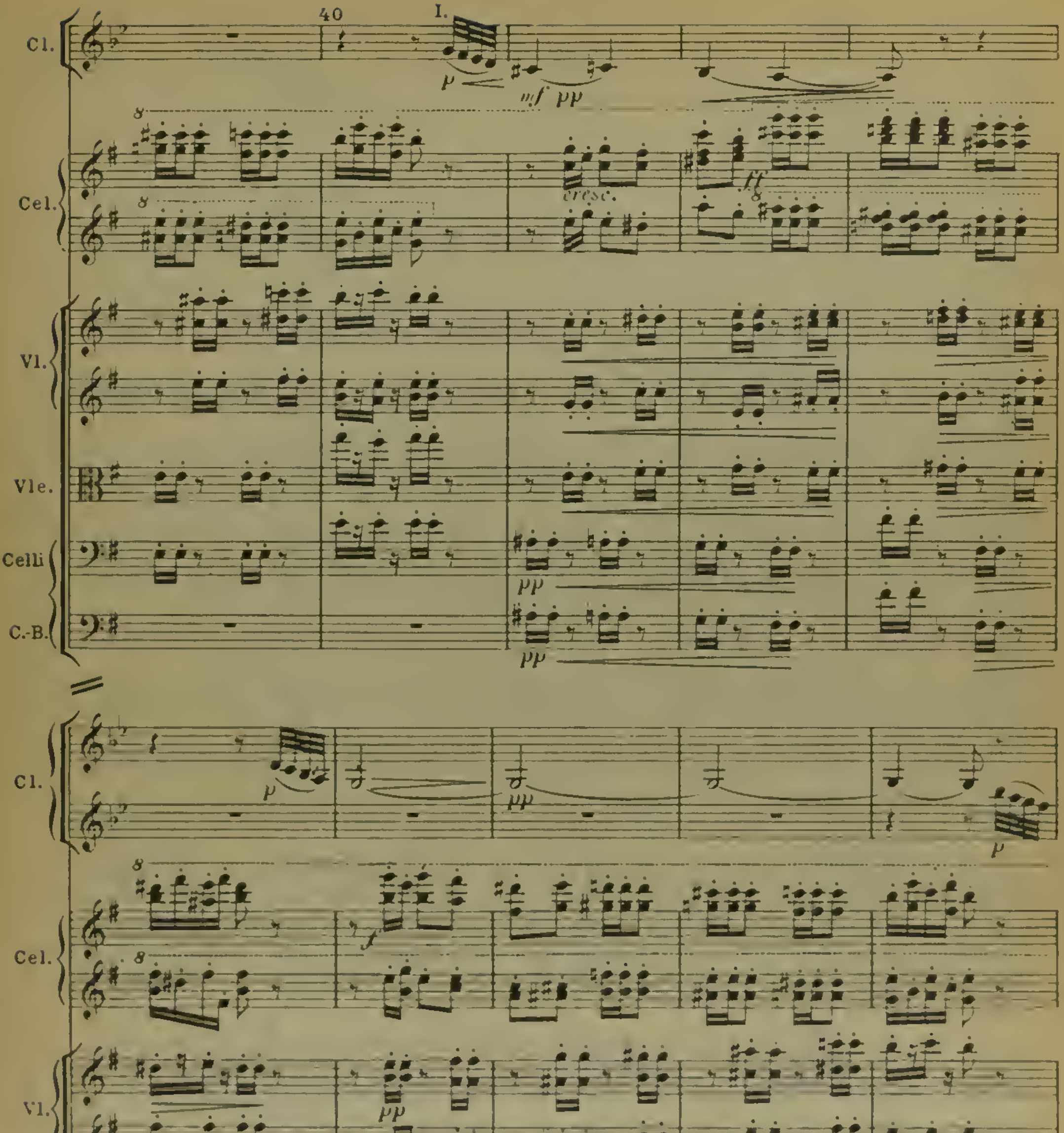
20
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor.
(F)
Cel.
Vl.
div.
arco
Vle.
Celli
C.-B.

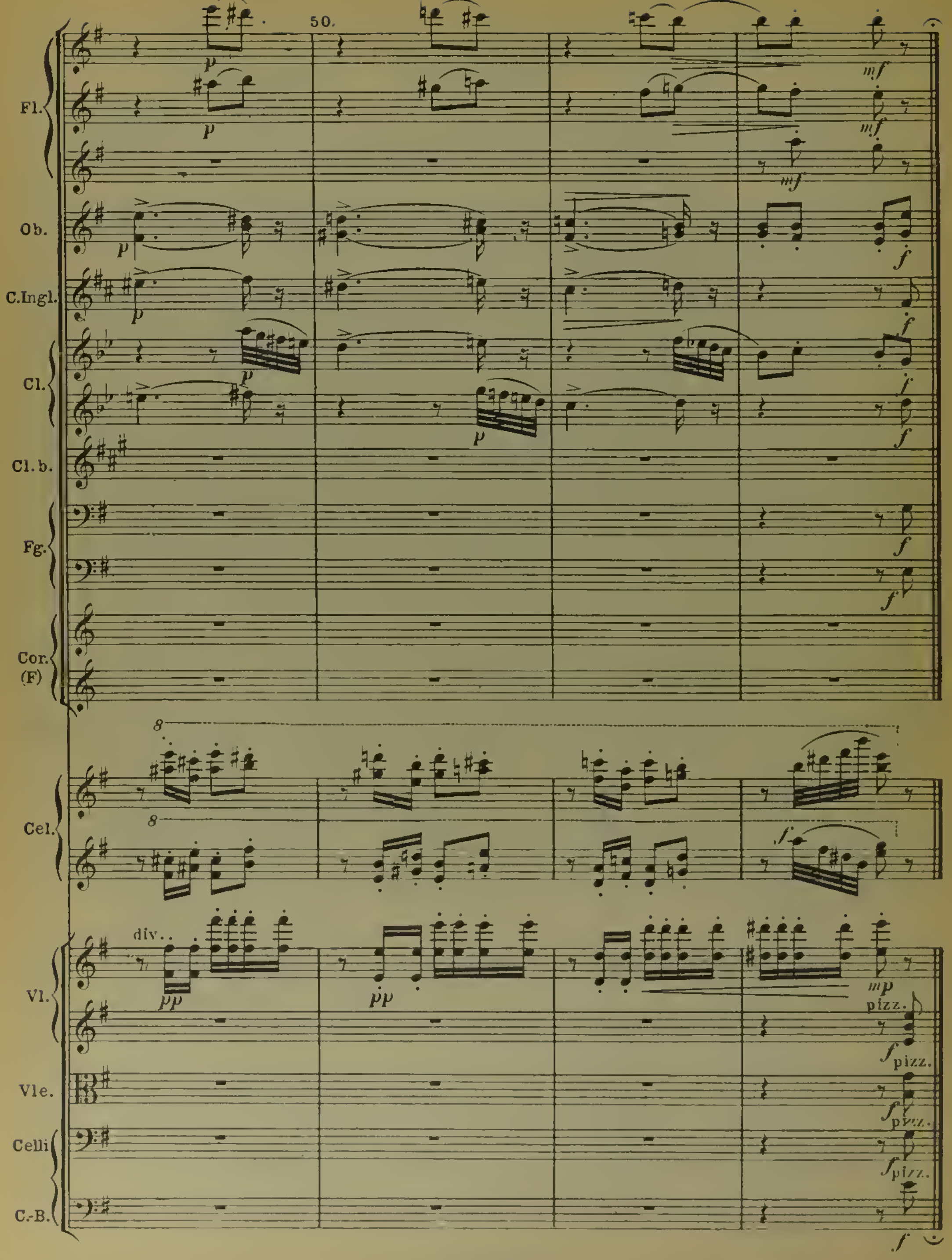

Fl.
Ob.
C.Ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Cel.
arco
Vl.
Vle.
Celli
C.-B.


Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor.
(F)
Cel.
Vl.
Vle.
Celli
C.-B.


30
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Cel.
Vl.
Vle.
Celli
C.-B.
sf
p
mf
ff
pp

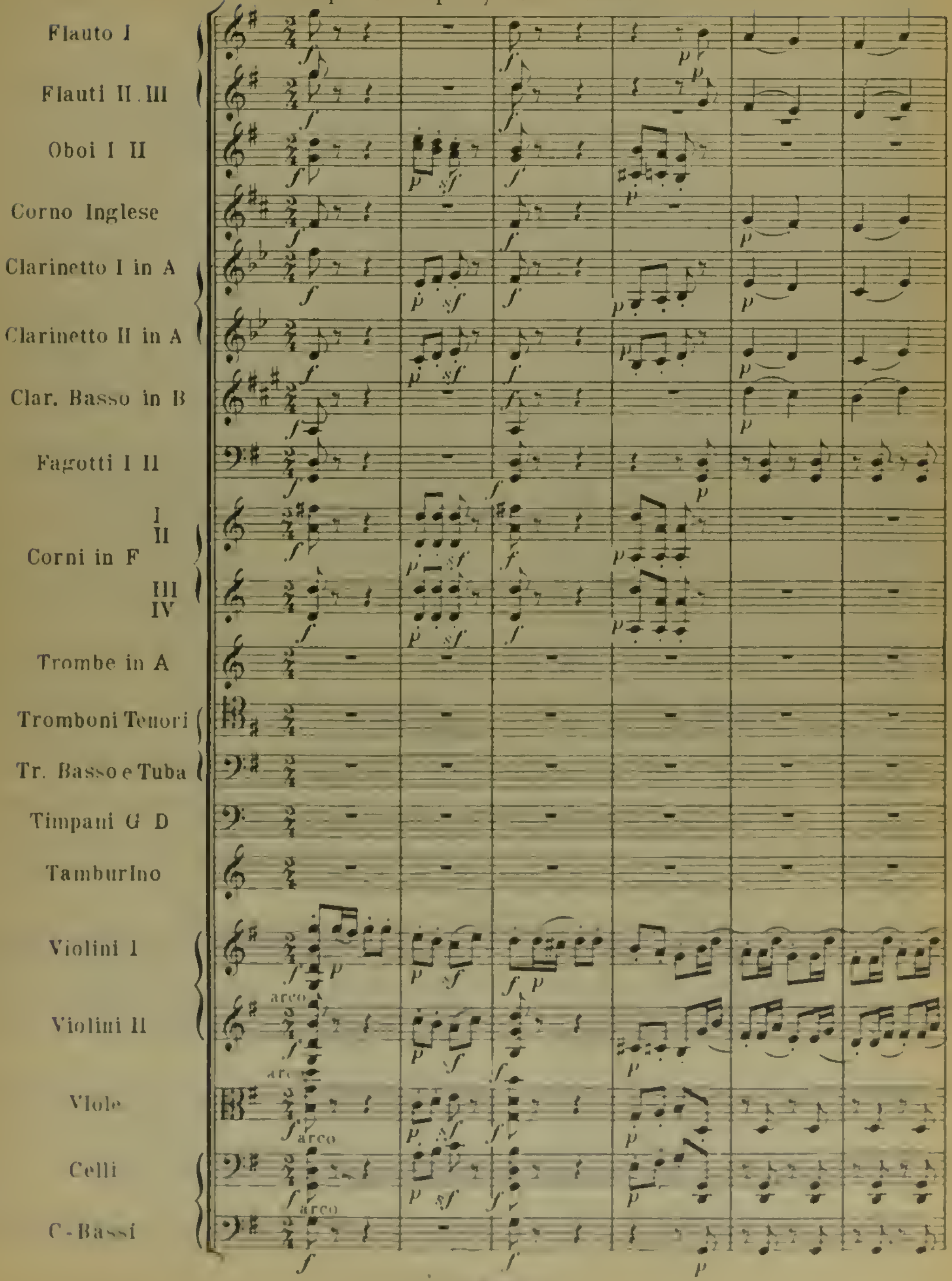

Cel.
Cel.
Fl.
Fg.
p
Cel.
f
Vl.
pp a punto d'arco
pp a punto d'arco
Vle.
pp a punto d'arco
Celli
pp a punto d'arco
C.-B.

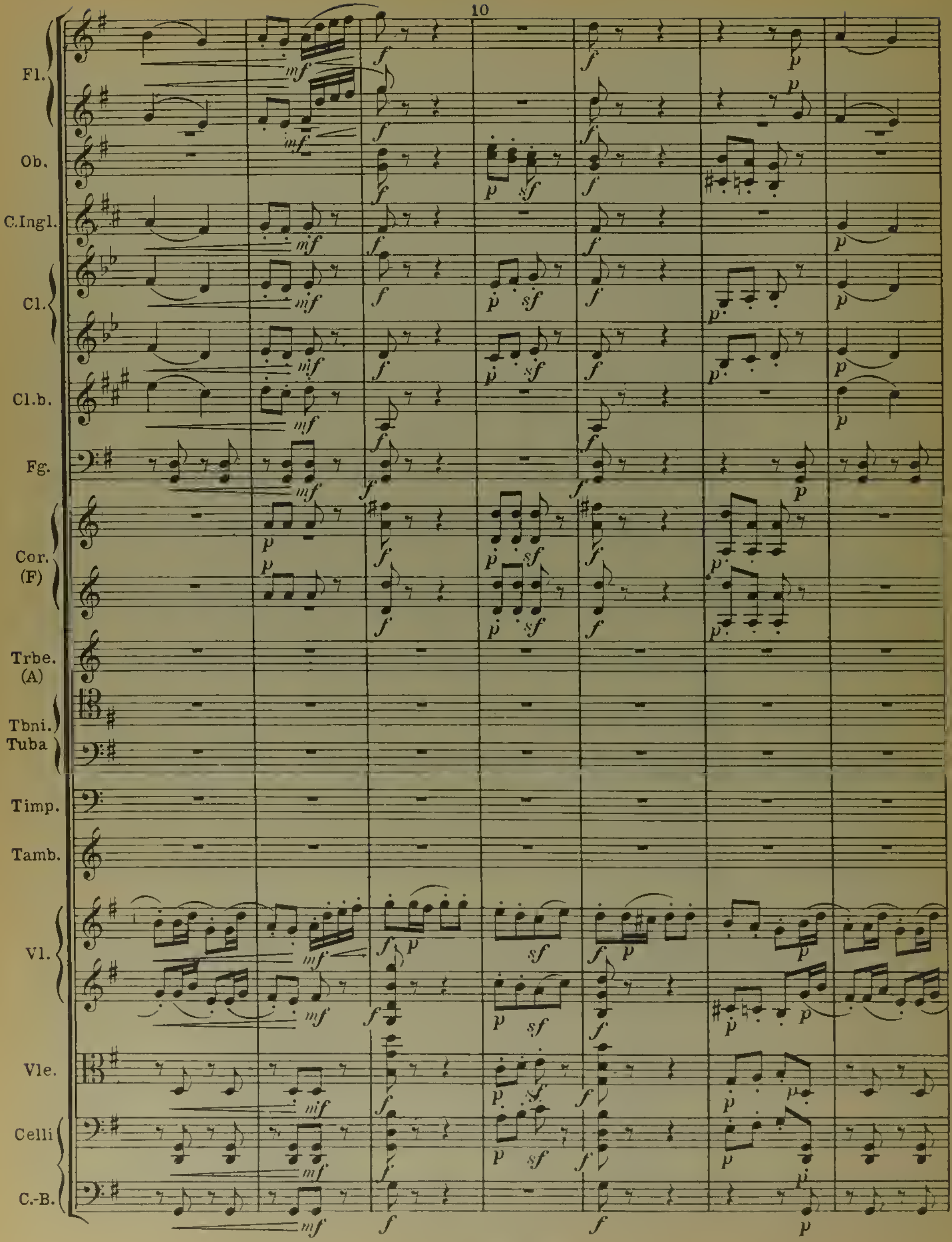

Cl.
40
I.
Cel.
Vl.
Vle.
Celli
C.-B.
cresc.

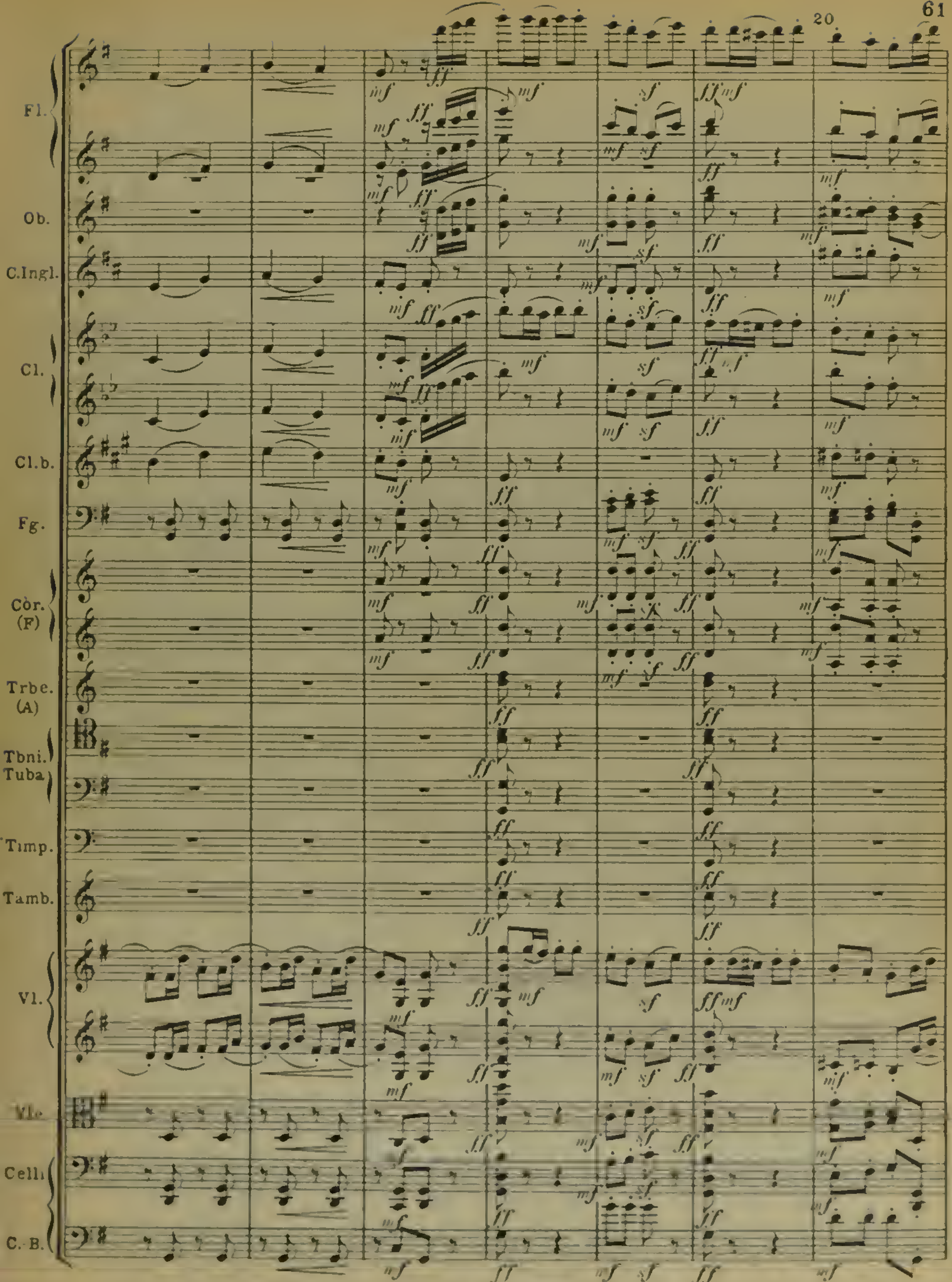

50.
Fl.
Ob.
C.Ingl.
Cl.
Cl. b.
Fg.
Cor.
(F)
Cel.
8
div..
Vl.
Vle.
Celli
C.-B.
p
mf
f
pp
mp
pizz.

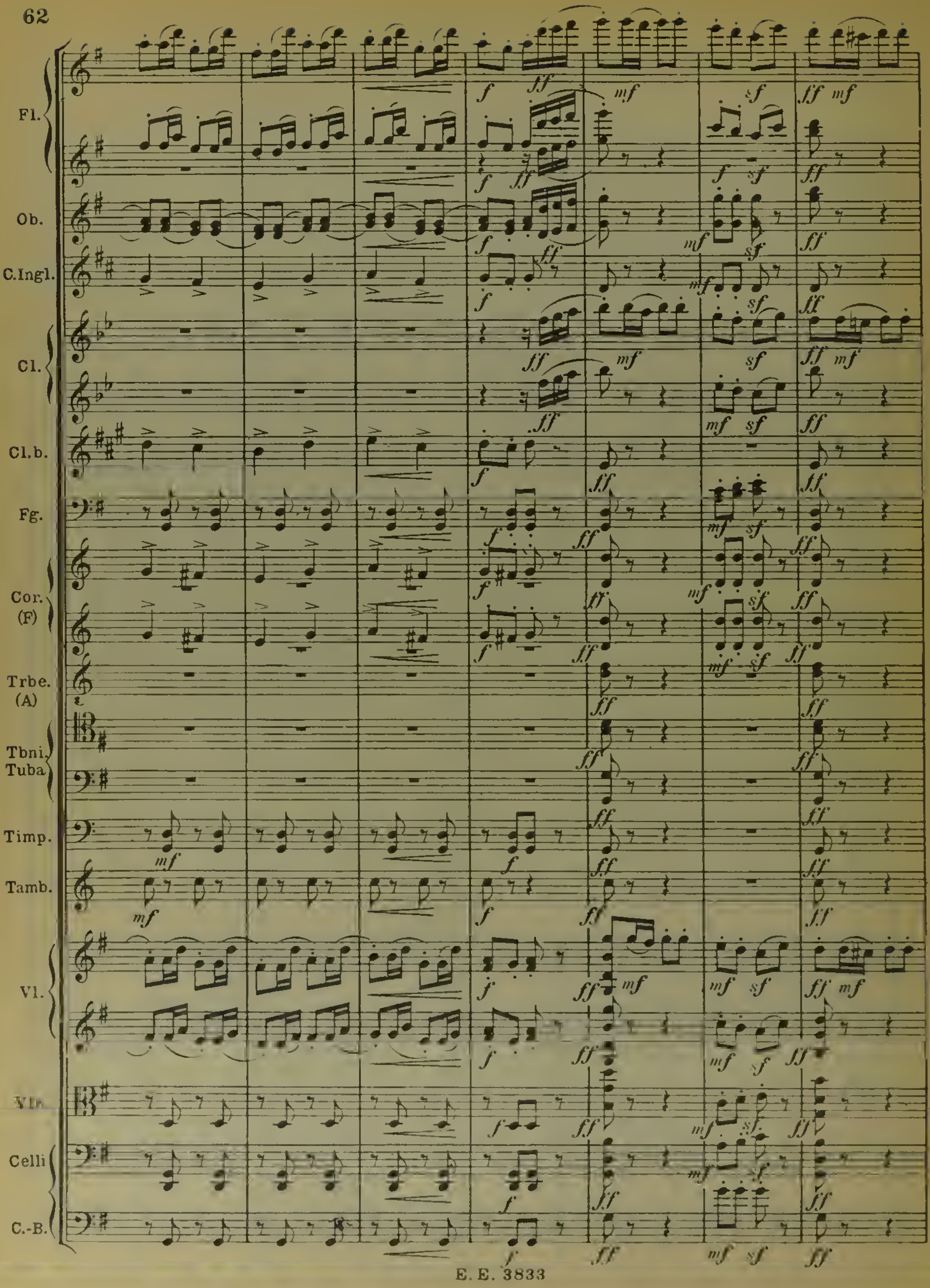
c) Danse russe Trepak

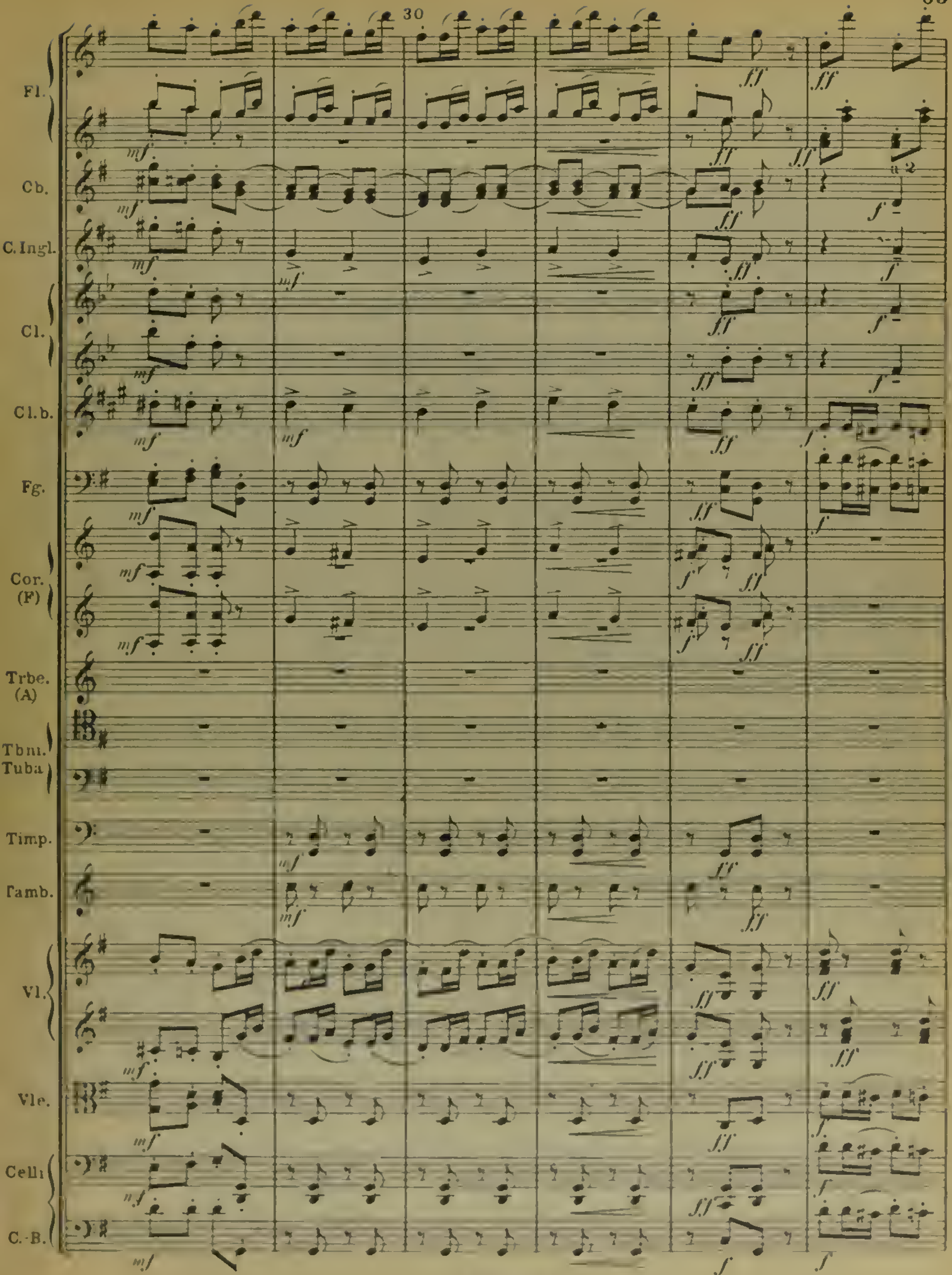
Tempo di trepak, molto vivace

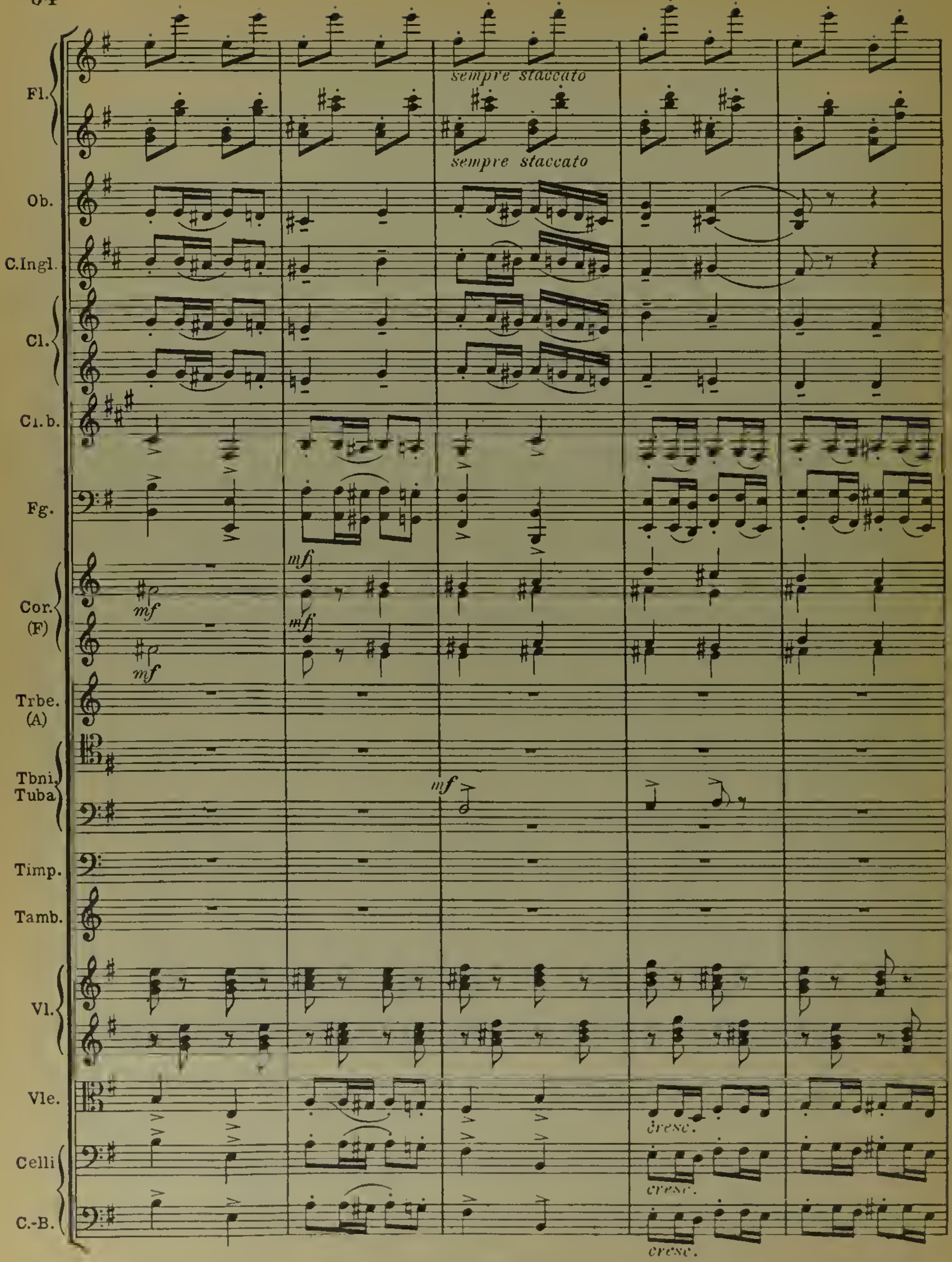


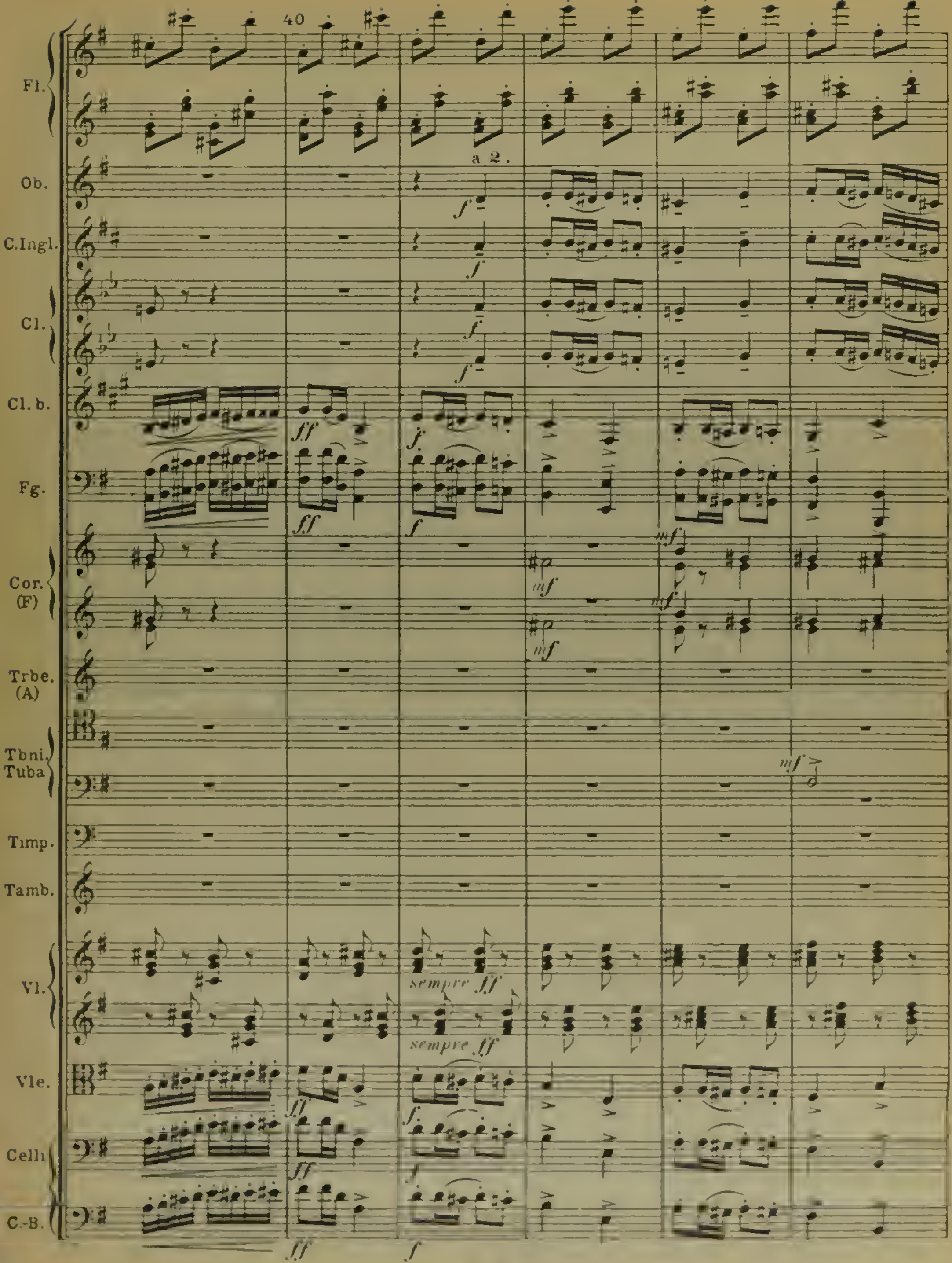

10
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.

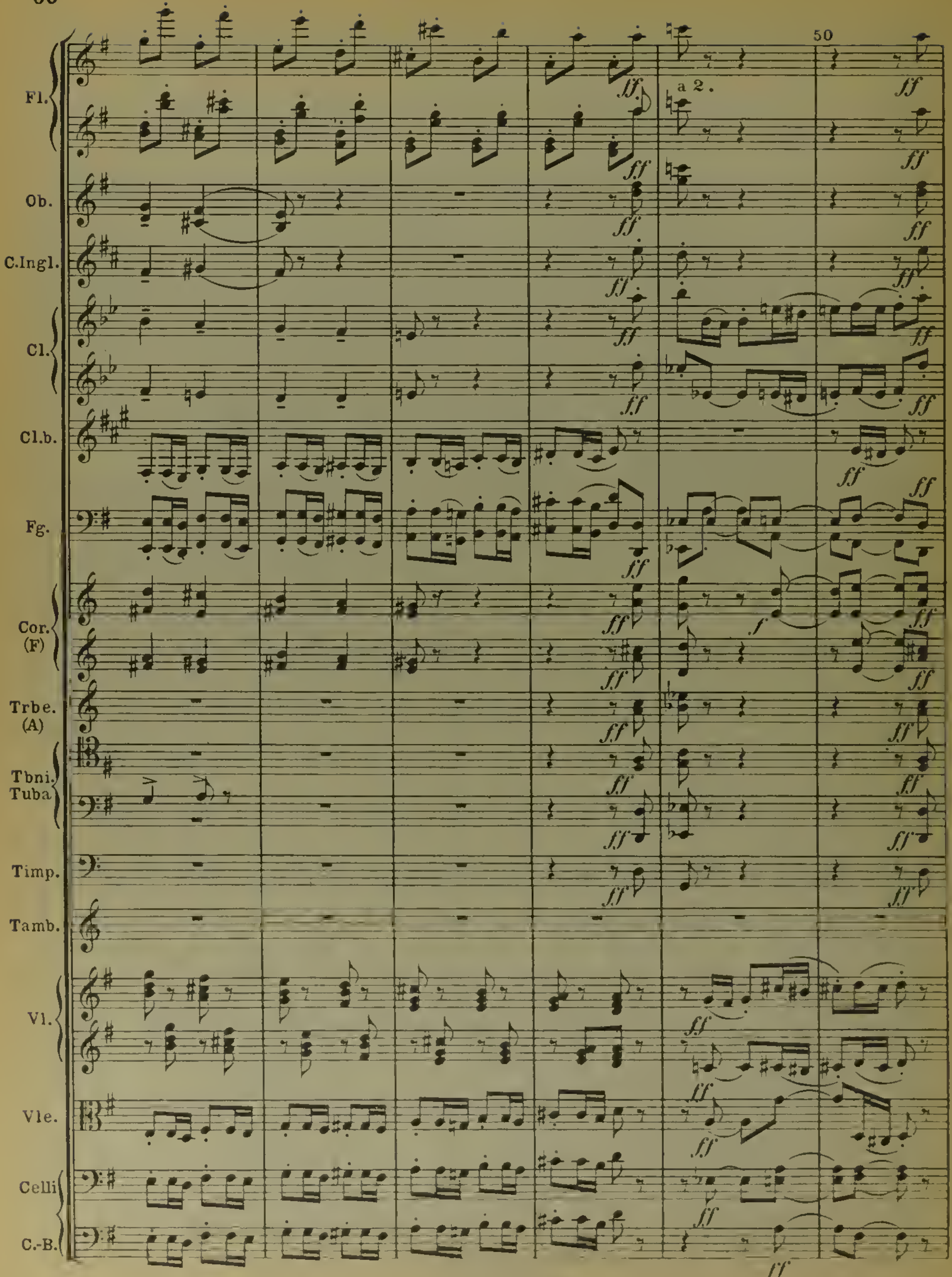

20
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Còr.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Tamb.
Vl.
Vle
Celli
C.-B.

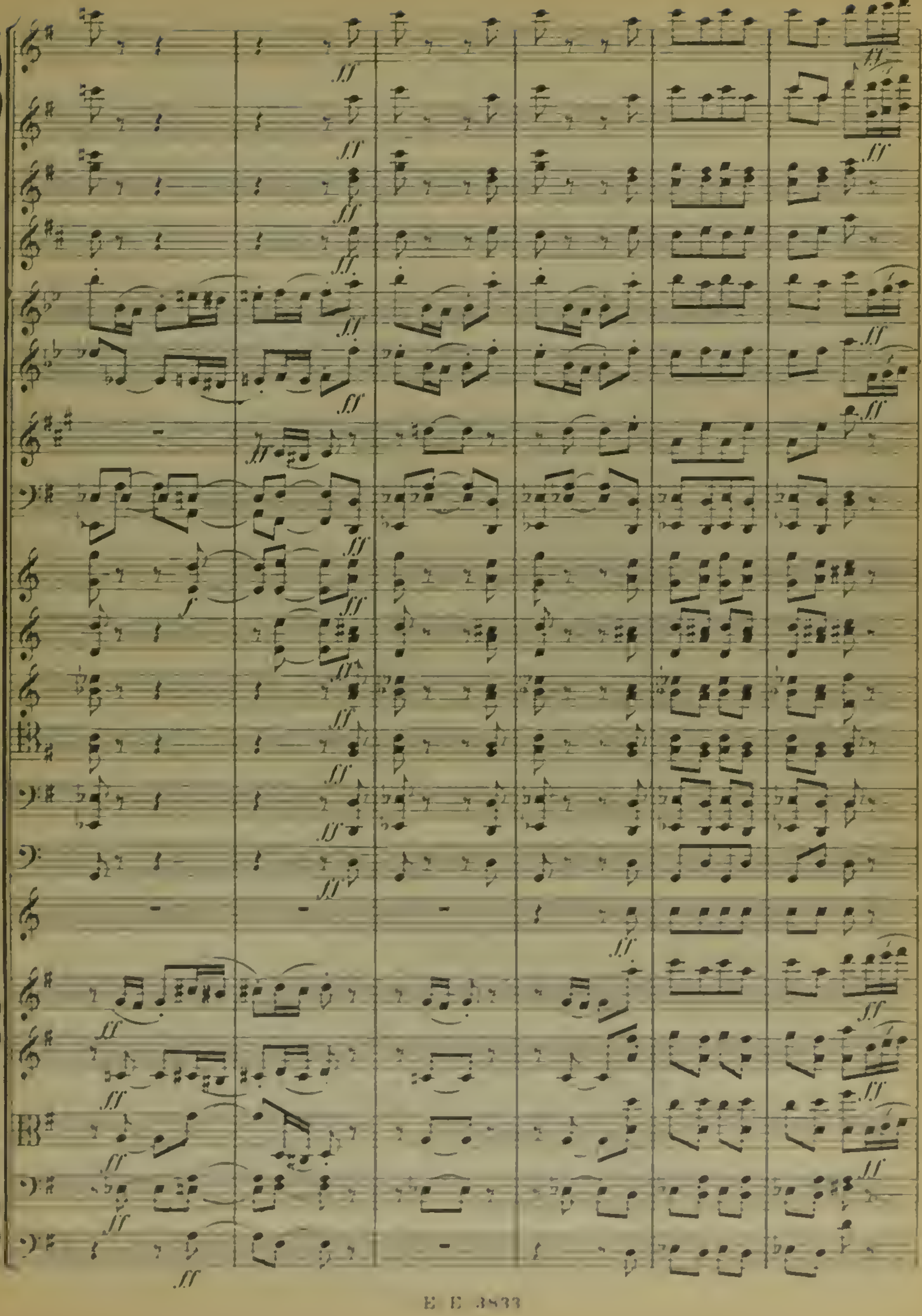

Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.

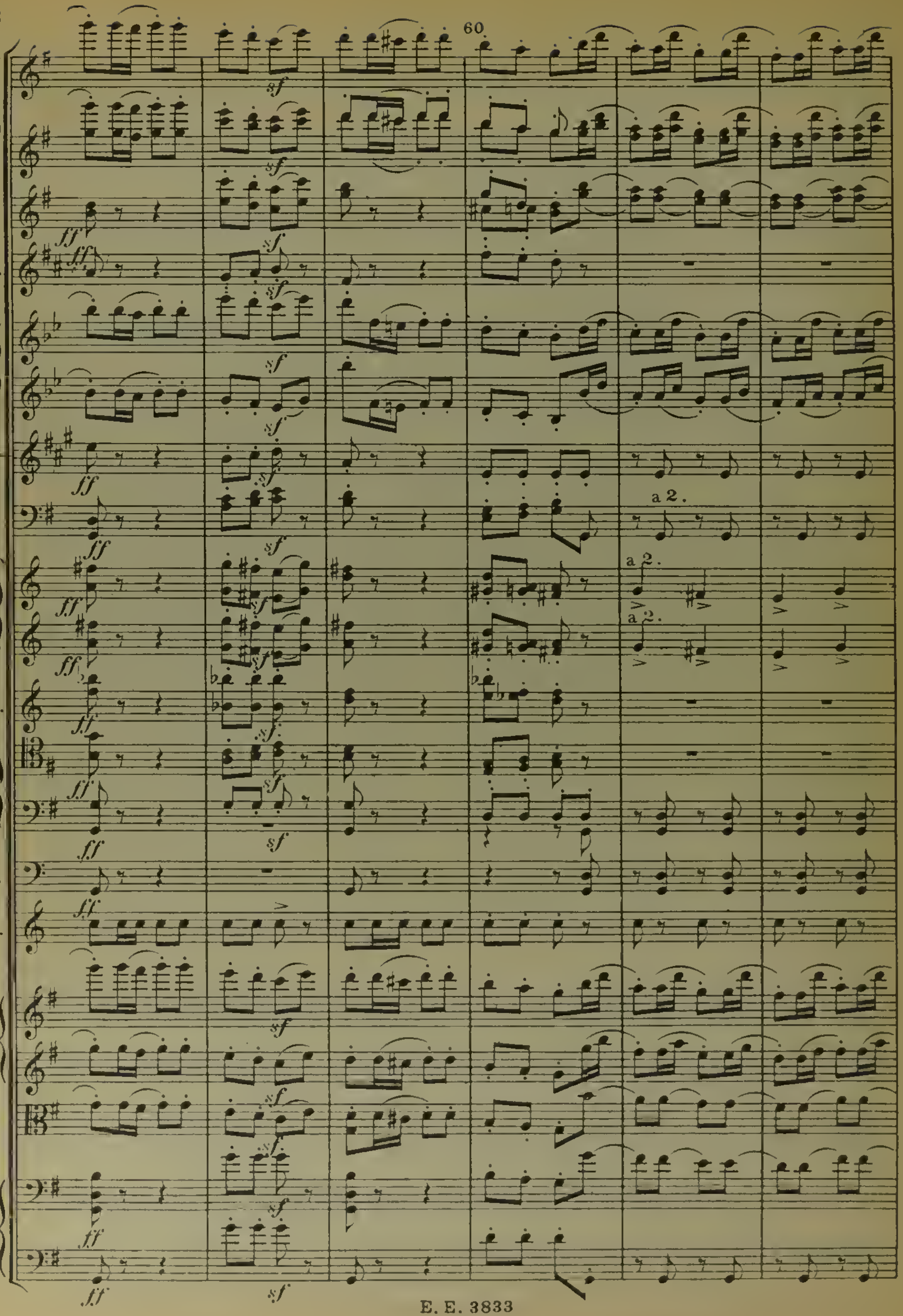

30
Fl.
Cb.
C. Ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.

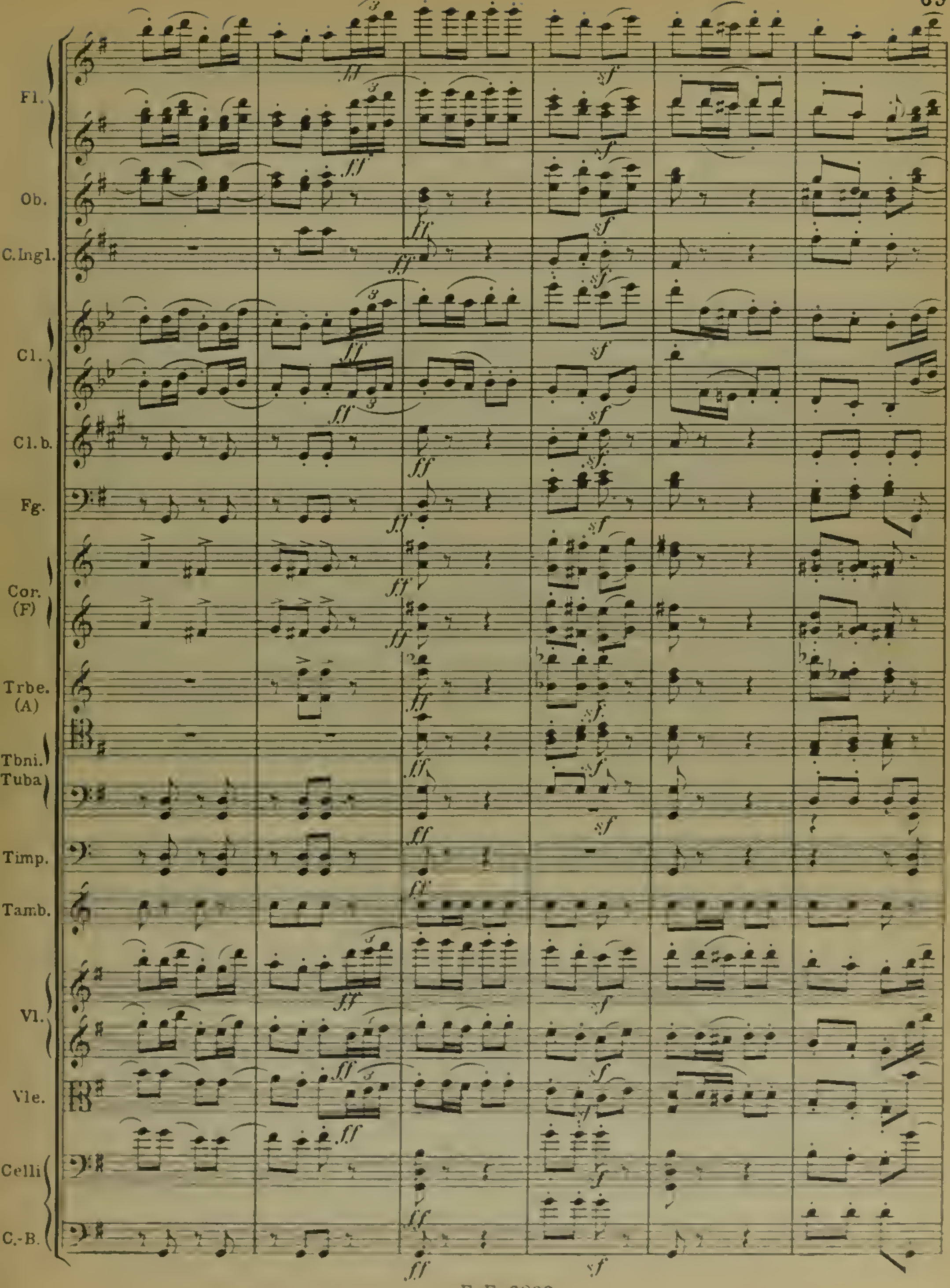

Fl.
sempre staccato
sempre staccato
Ob.
C.Ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
mf
mf
mf
mf
Trbe. (A)
Tbni. Tuba
mf
Timp.
Tamb.
Vl.
Vle.
cresc.
Celli
cresc.
C.-B.
cresc.


Fl.
Ob.
C.Ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.
40
a 2.
sempre ff
sempre ff

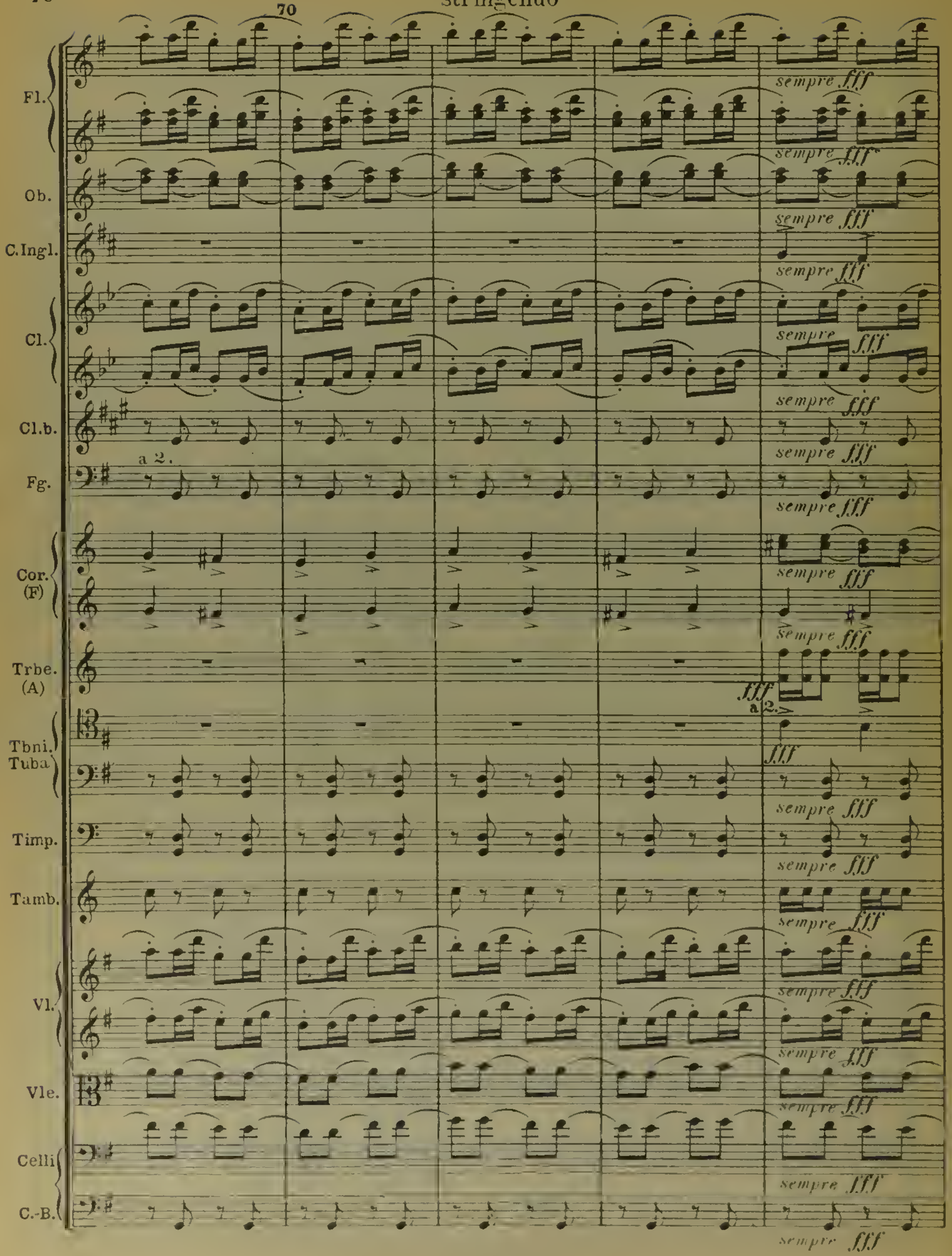

Fl.
a 2.
50
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.
ff
f

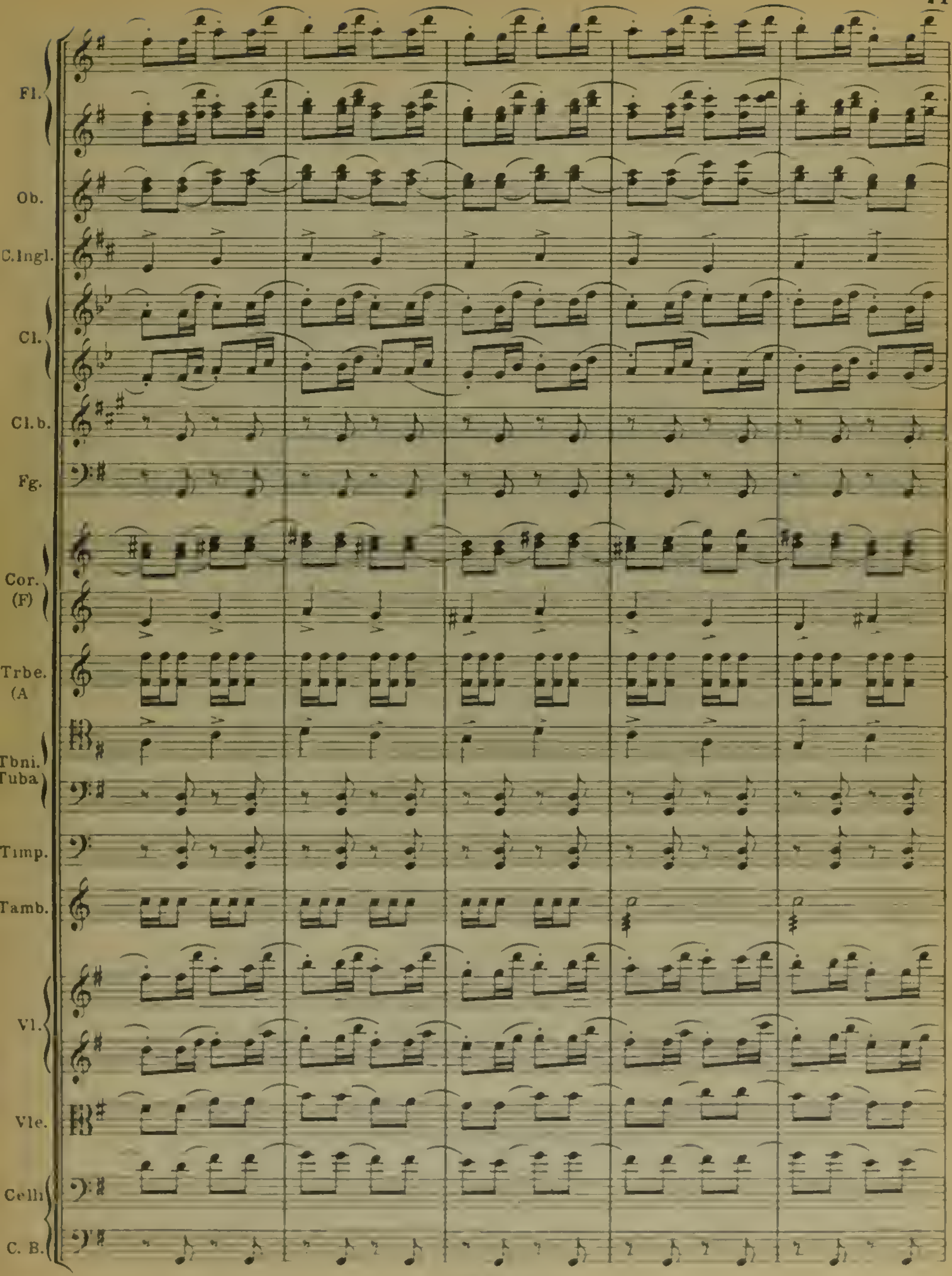

Fl.
Ob.
Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Tamb.
Vl
Vle
Celli
C.B.

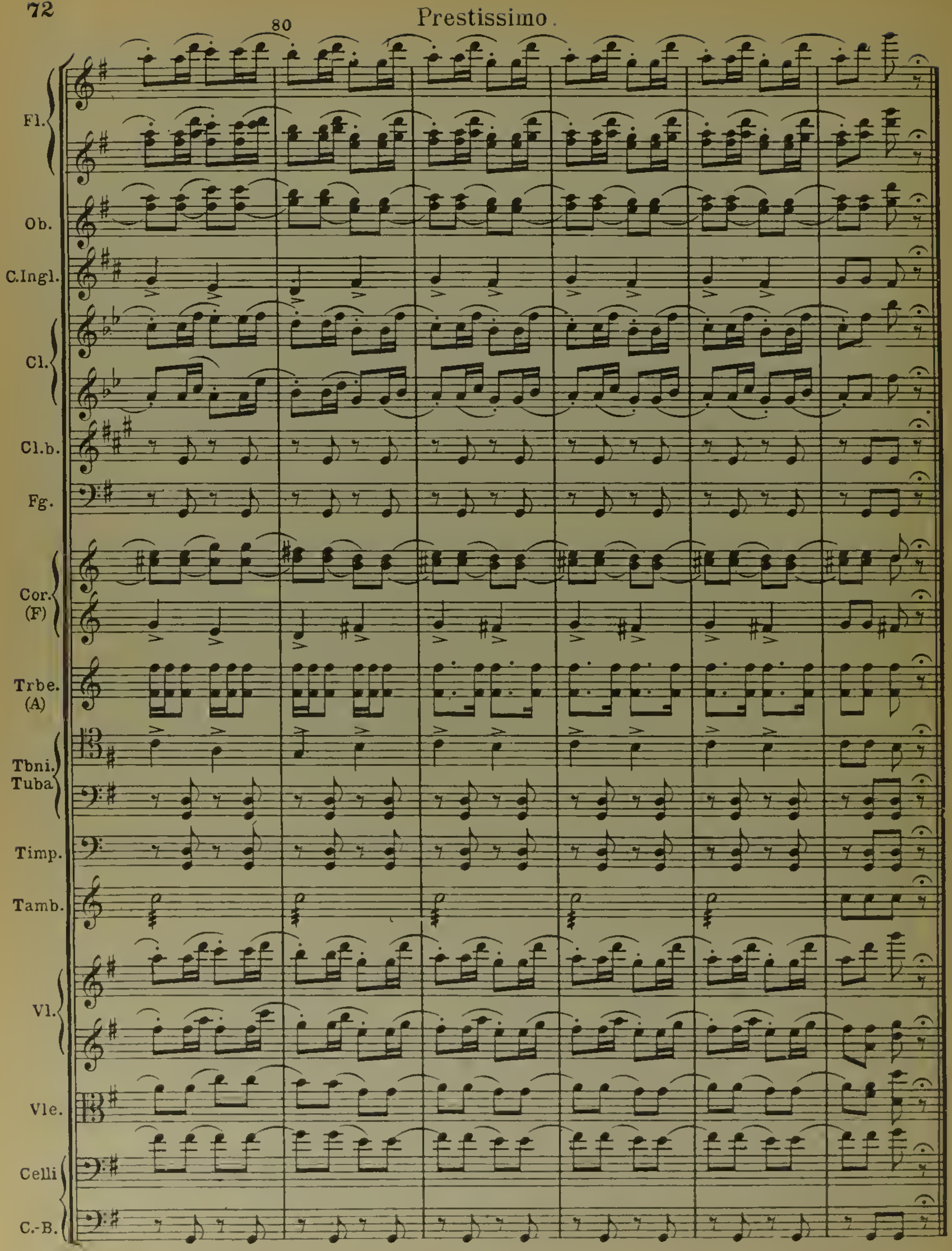

60
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
a 2.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.
ff
sf


Fl.
Ob.
C. Ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.

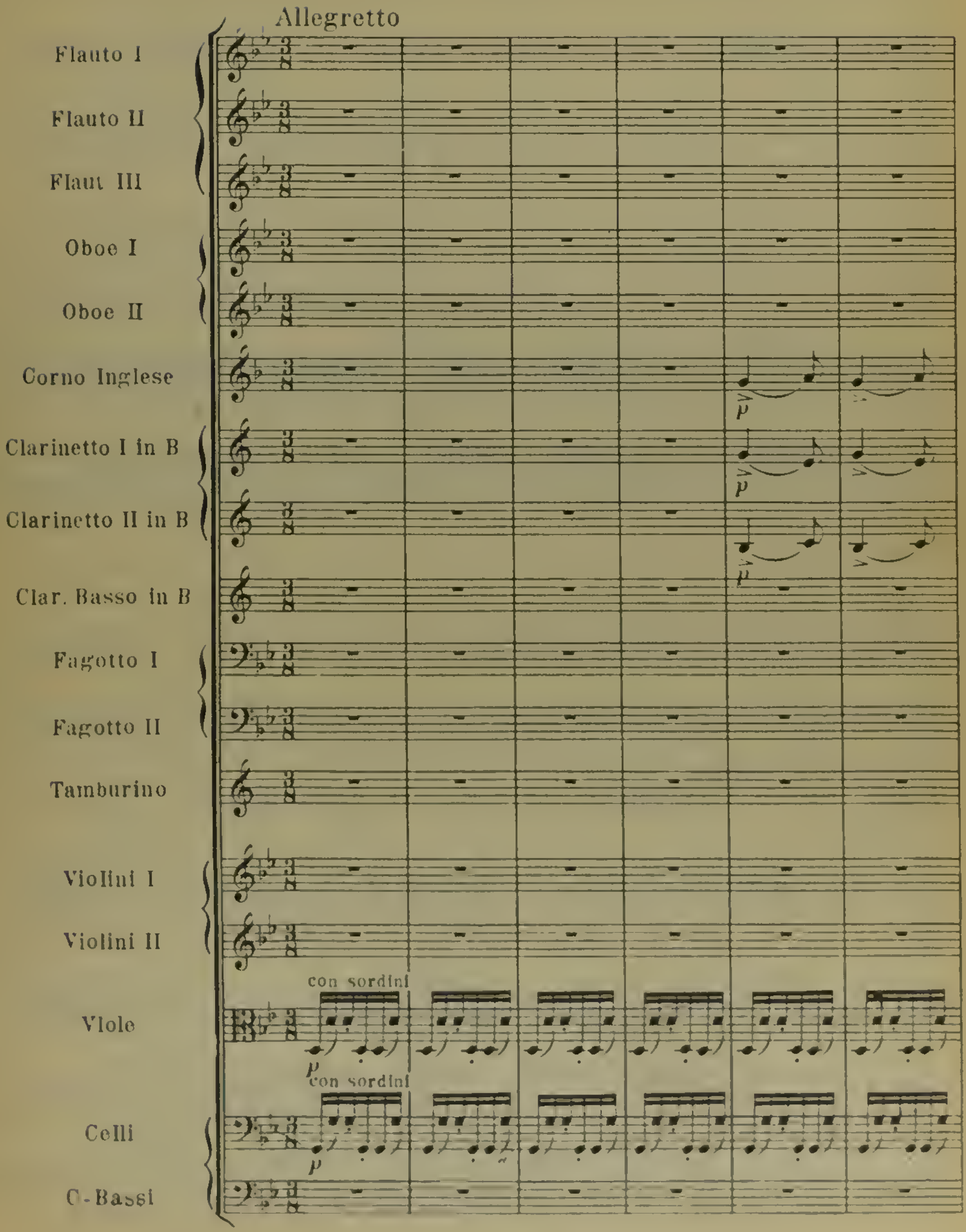
stringendo

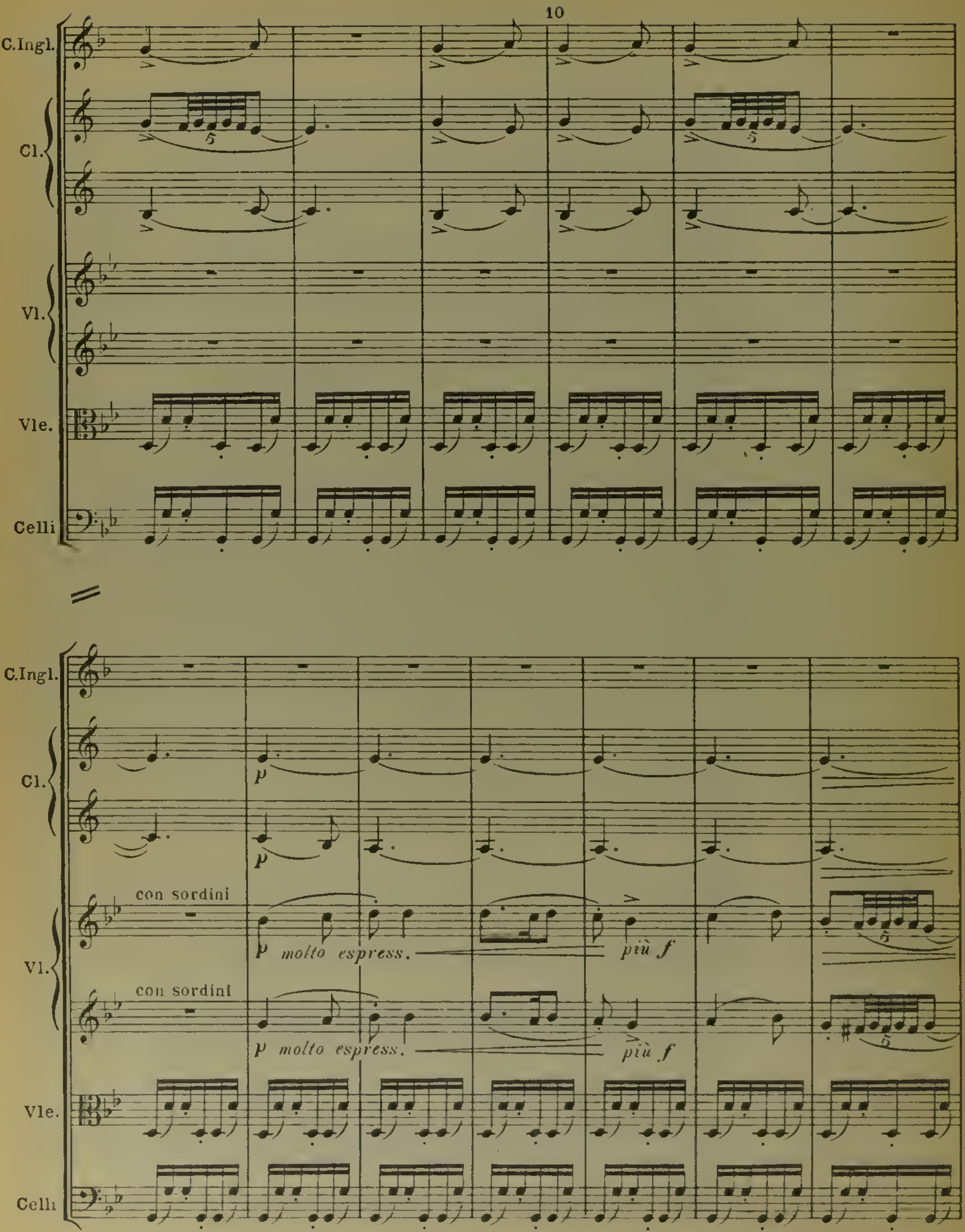

70
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
a 2.
Fg.
Cor. (F)
Trbe. (A)
a 2.
Tbni. Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.
sempre fff

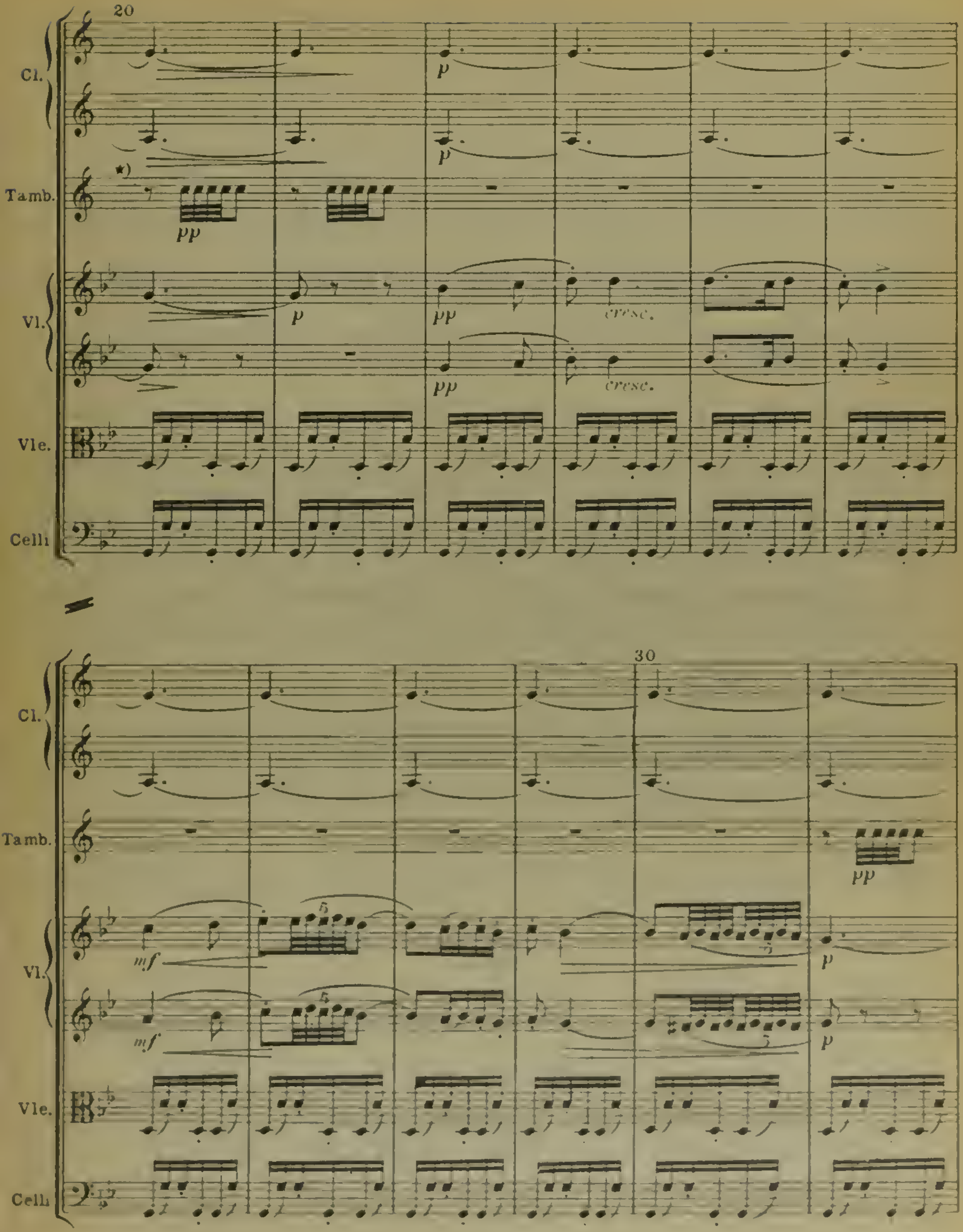

Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A
Tbni. Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C. B.


Prestissimo.
80
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Tamb.
Vl.
Vle.
Celli
C.-B.

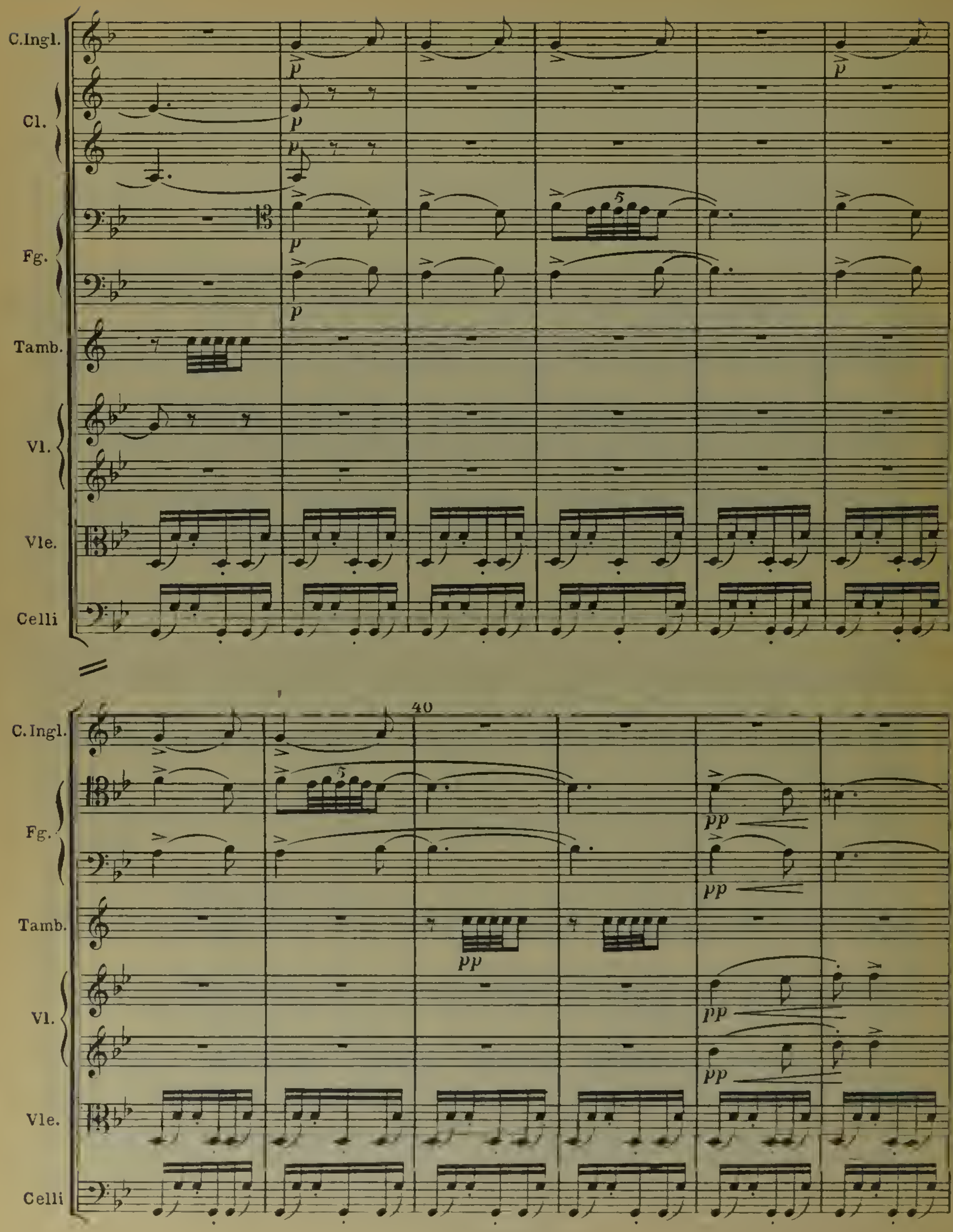
d) Danse Arabe

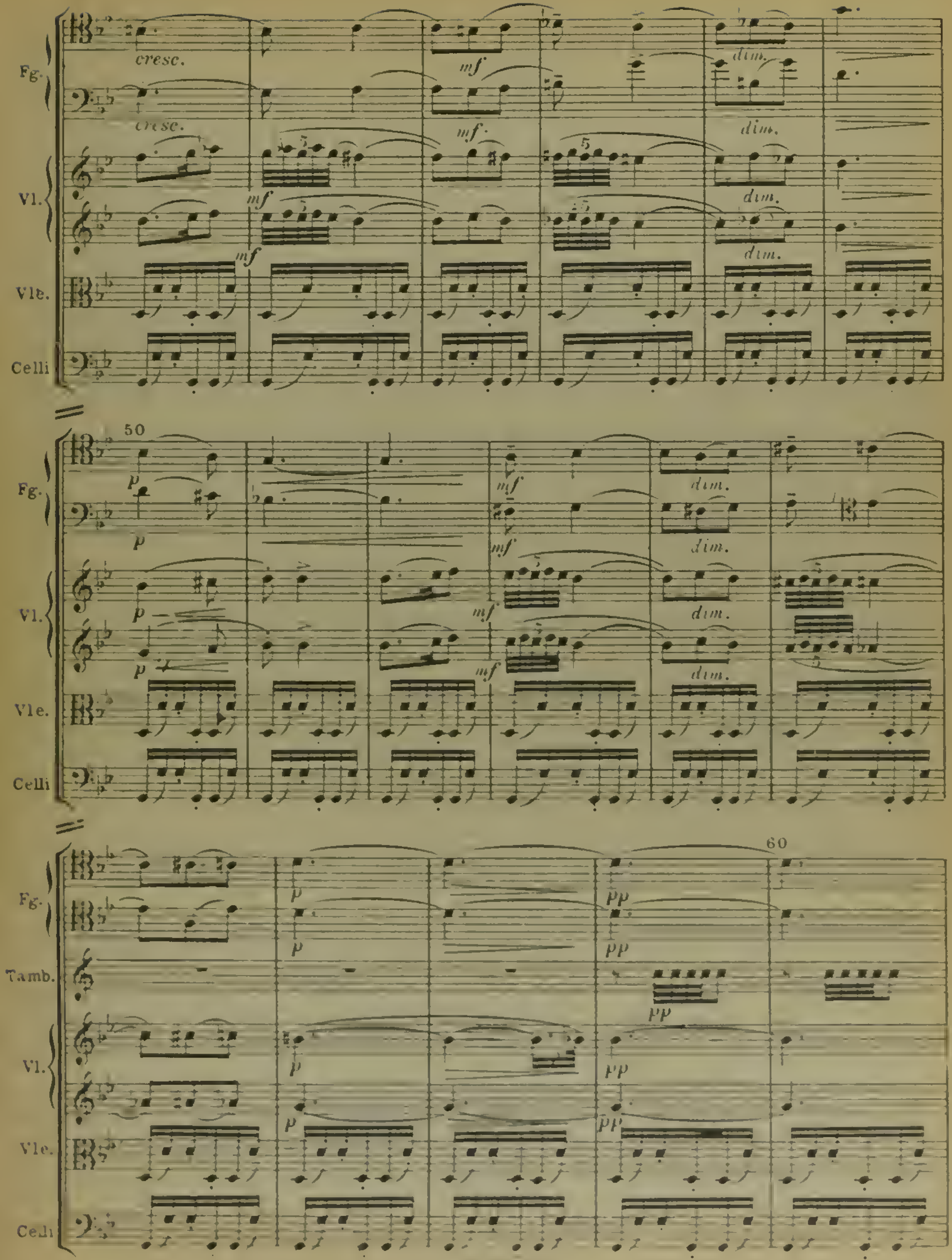


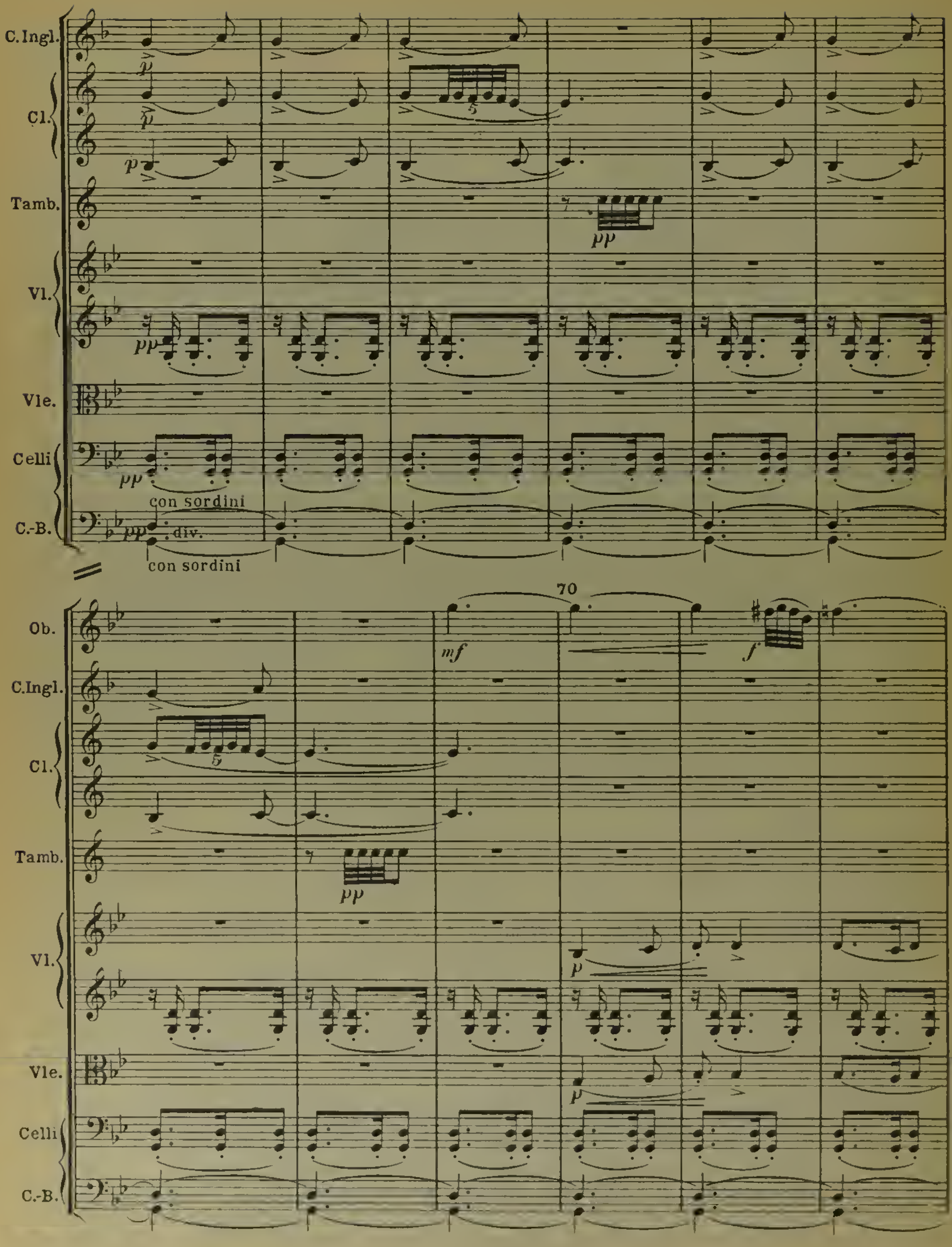

10
C.Ingl.
Cl.
Vl.
Vle.
Celli
C.Ingl.
Cl.
p
p
Vl.
con sordini
p molto espress.
più f
con sordini
p molto espress.
più f
Vle.
Celli

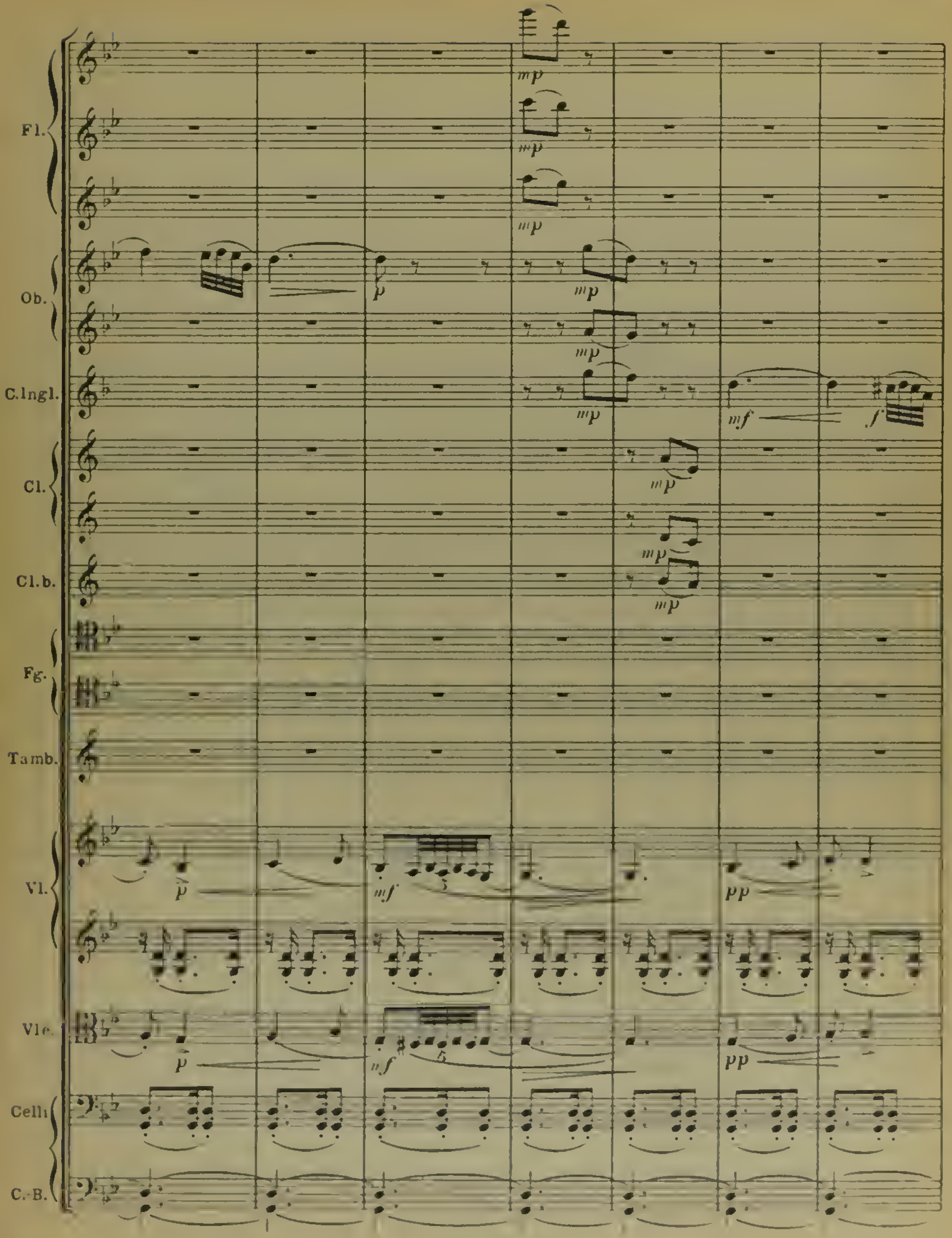


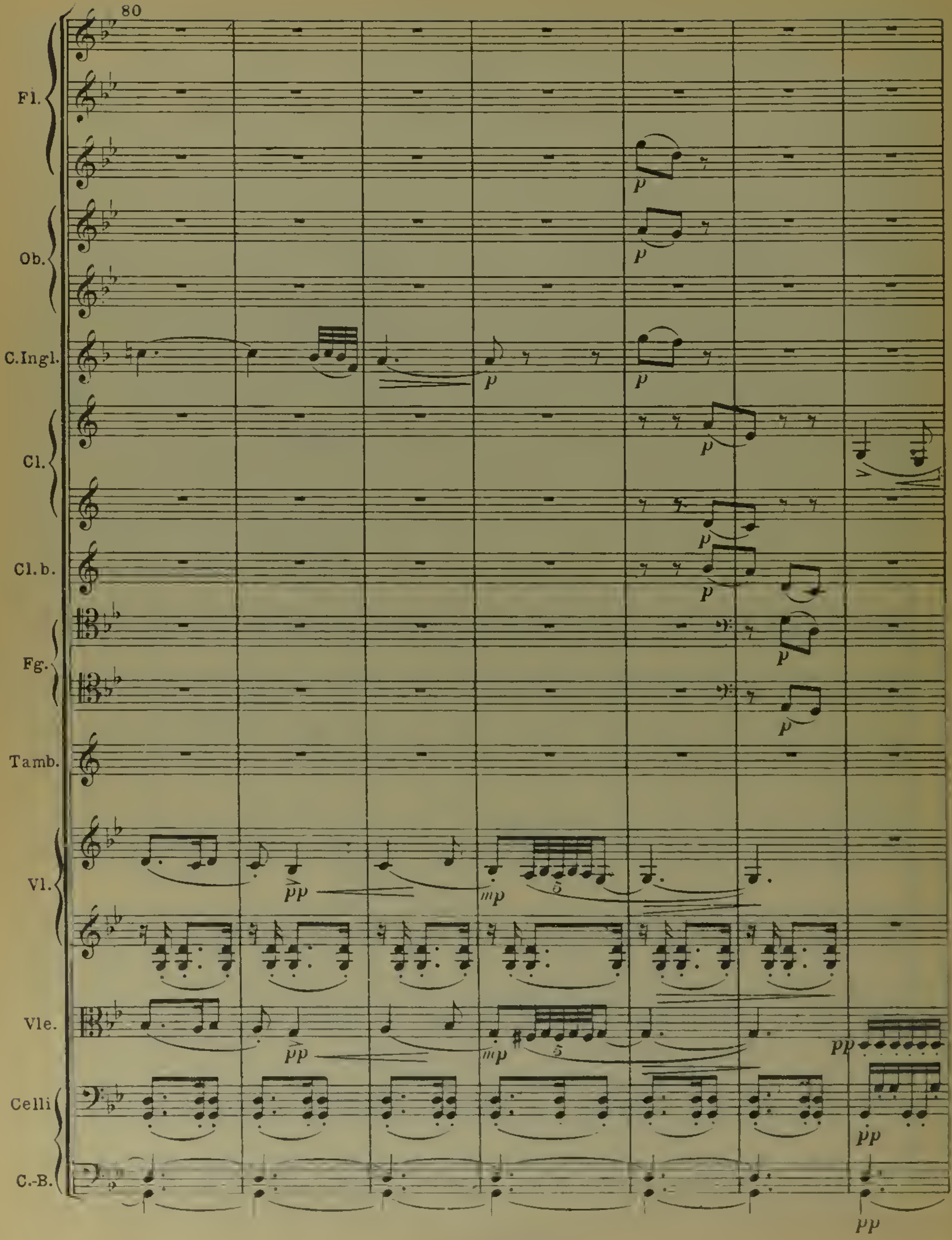
*) Mit dem Daumen

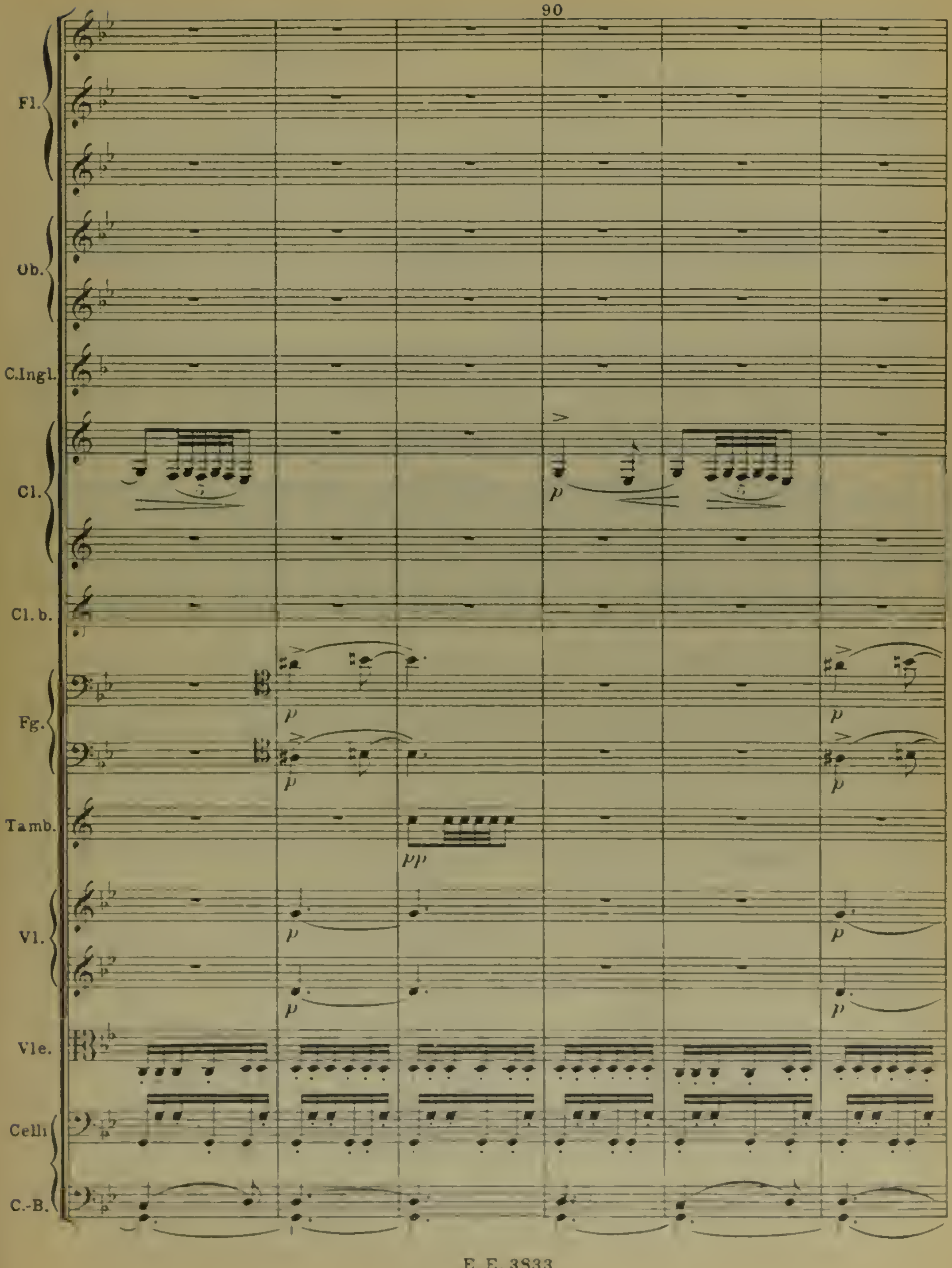

C.Ingl.
Cl.
Fg.
Tamb.
Vl.
Vle.
Celli
40
p
pp

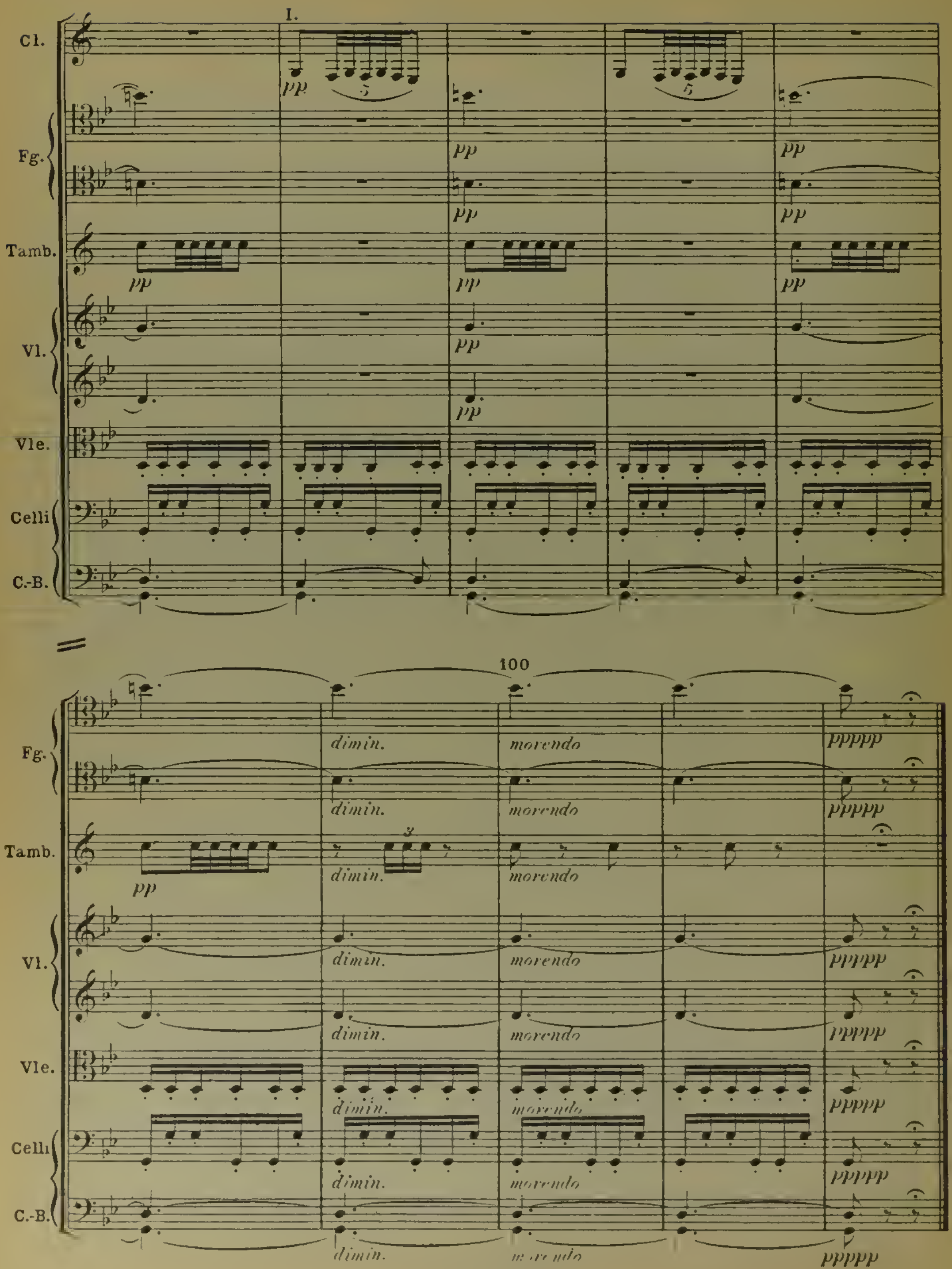

Fg.
Vl.
Vle.
Celli
Tamb.
cresc.
mf
dim.
p
pp
50
60


C. Ingl.
Cl.
Tamb.
Vl.
Vle.
Celli
C.-B.
con sordini
div.
con sordini
Ob.
C.Ingl.
Cl.
Tamb.
Vl.
Vle.
Celli
C.-B.
70

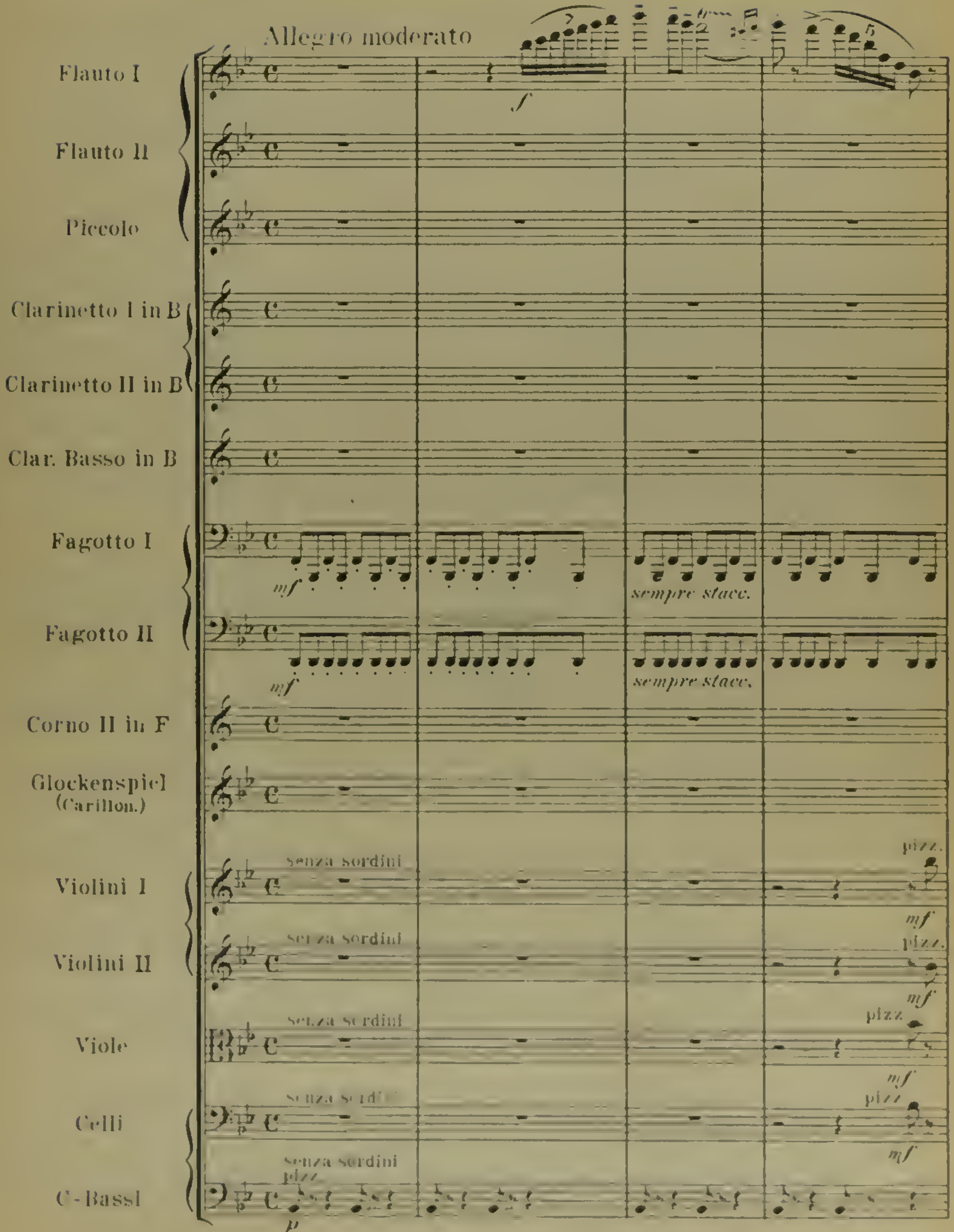

Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Tamb.
Vl.
Vle.
Celli
C.-B.

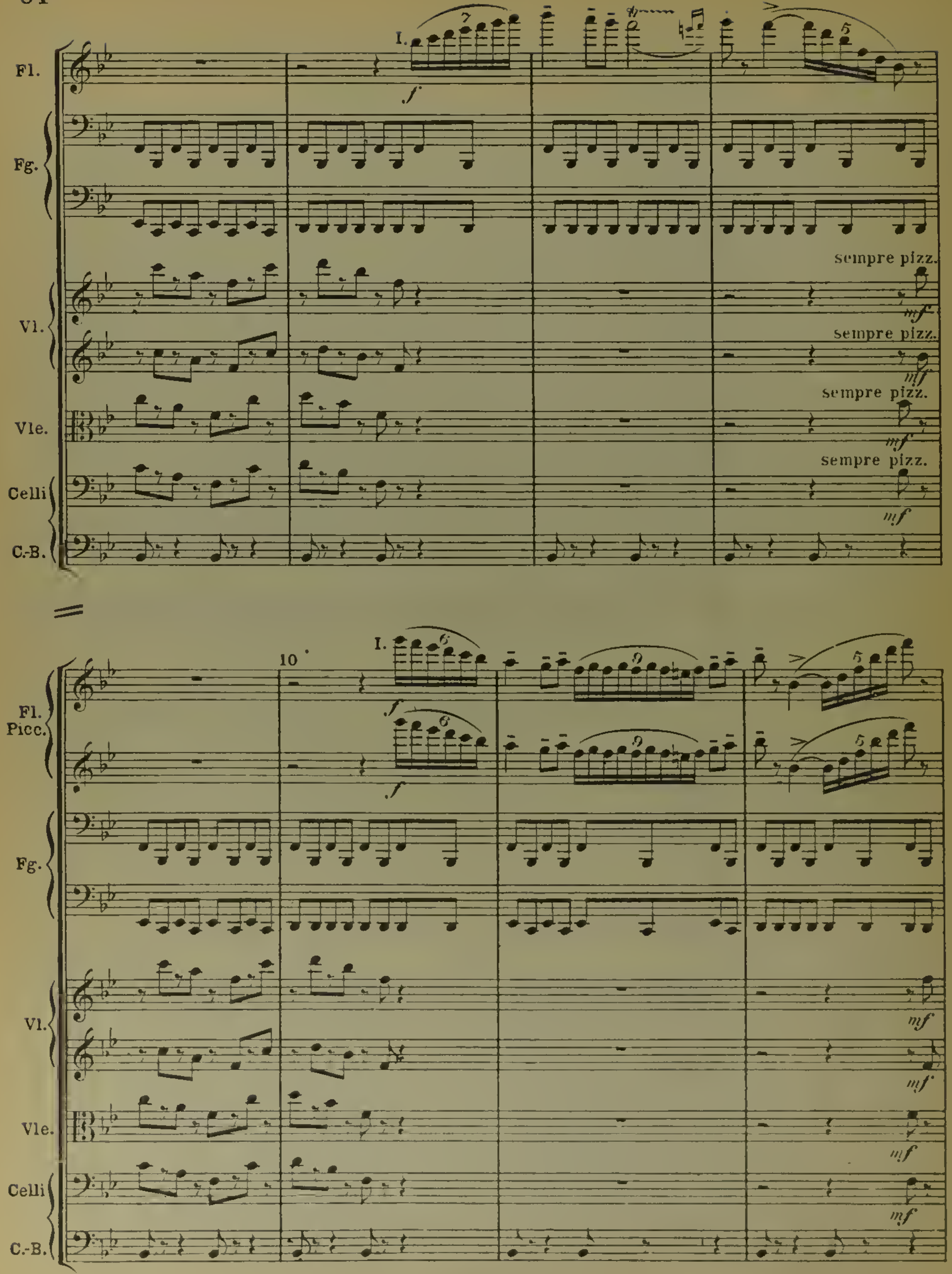

80
Fl.
Ob.
C.Ingl.
Cl.
Cl. b.
Fg.
Tamb.
Vl.
Vle.
Celli
C.-B.
p
pp
mp

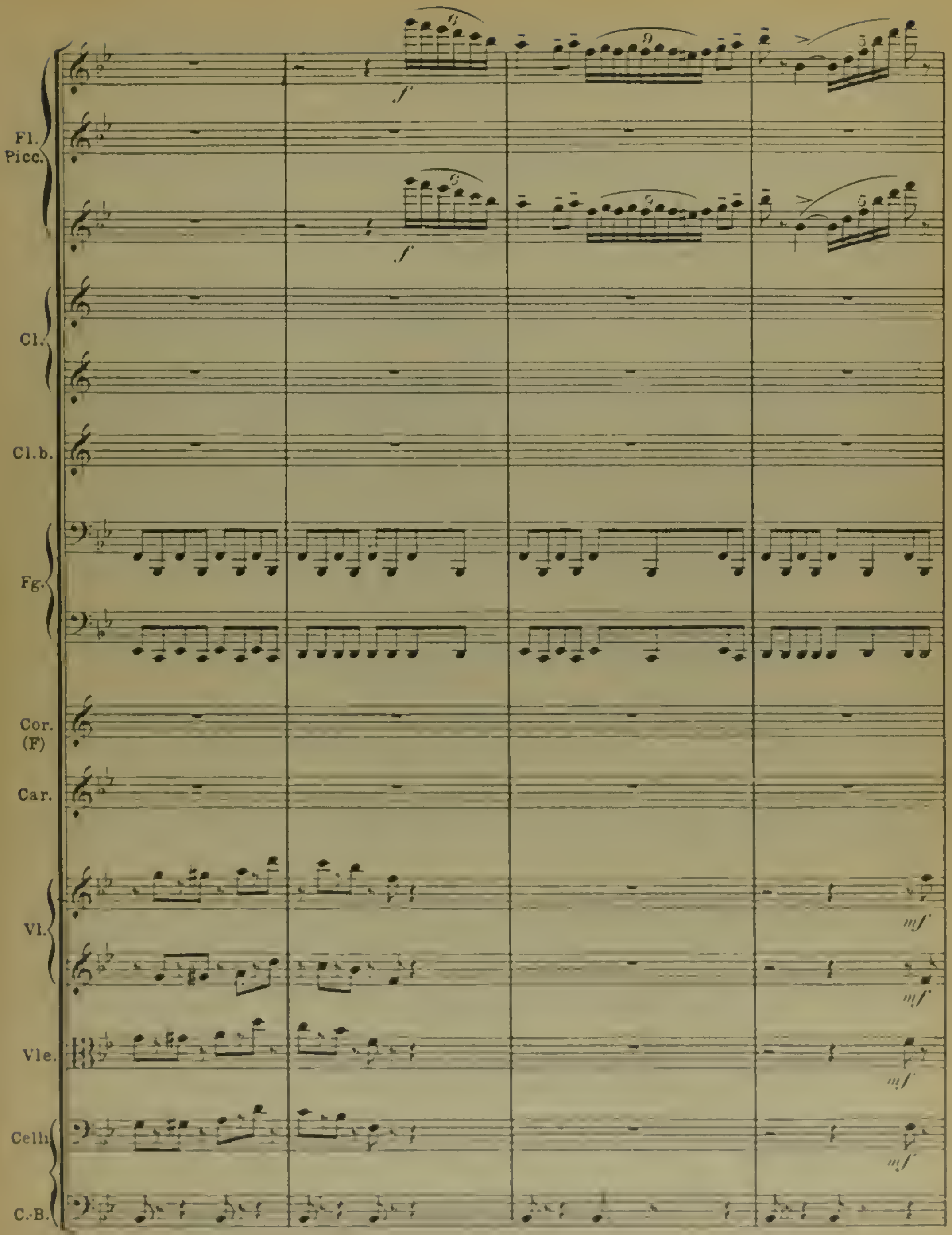

90
Fl.
Ob.
C.Ingl.
Cl.
Cl. b.
Fg.
Tamb.
Vl.
Vle.
Celli
C.-B.
p
pp

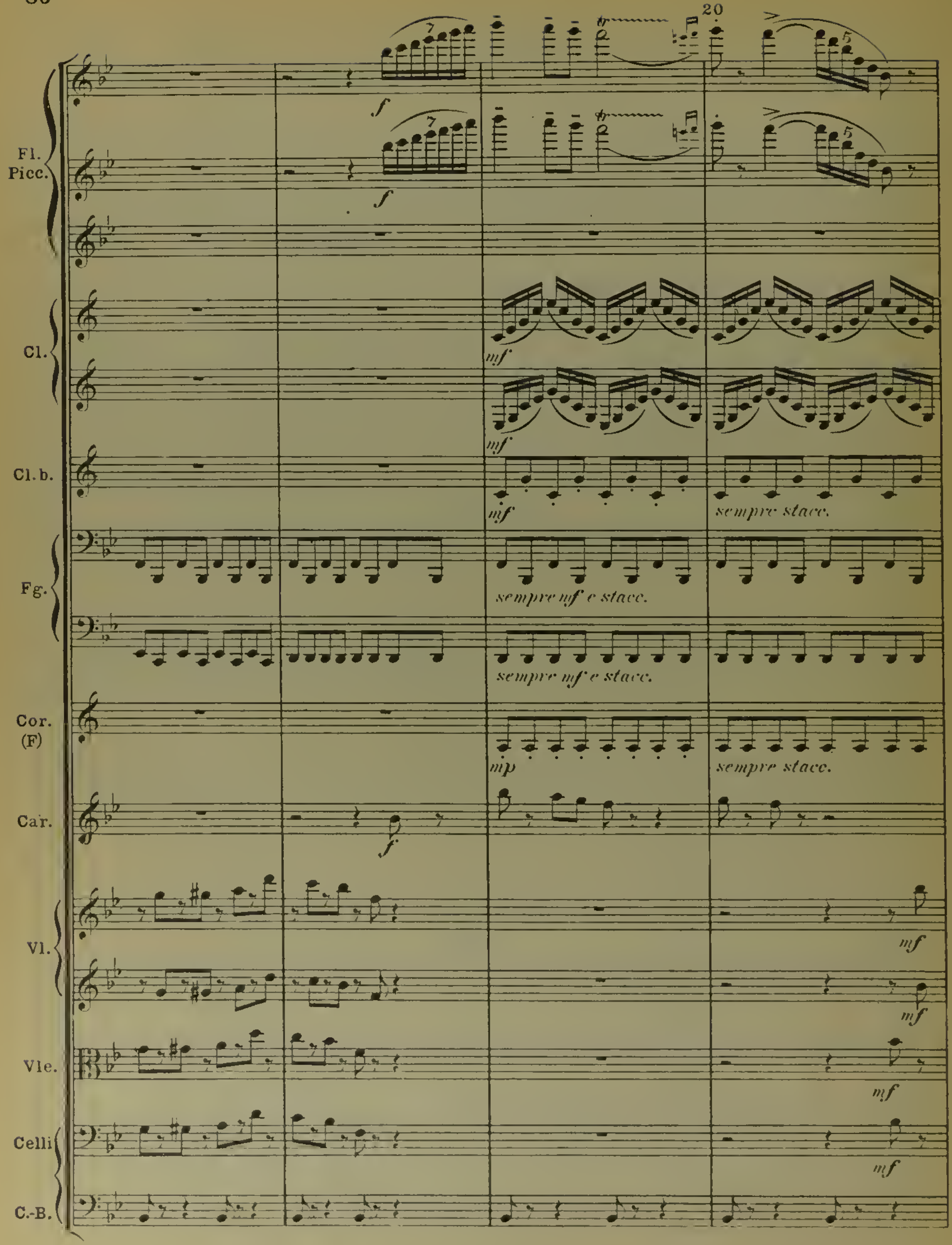

Cl.
I.
pp
Fg.
pp
Tamb.
pp
Vl.
pp
Vle.
Celli
C.-B.
100
dimin.
morendo
ppppp

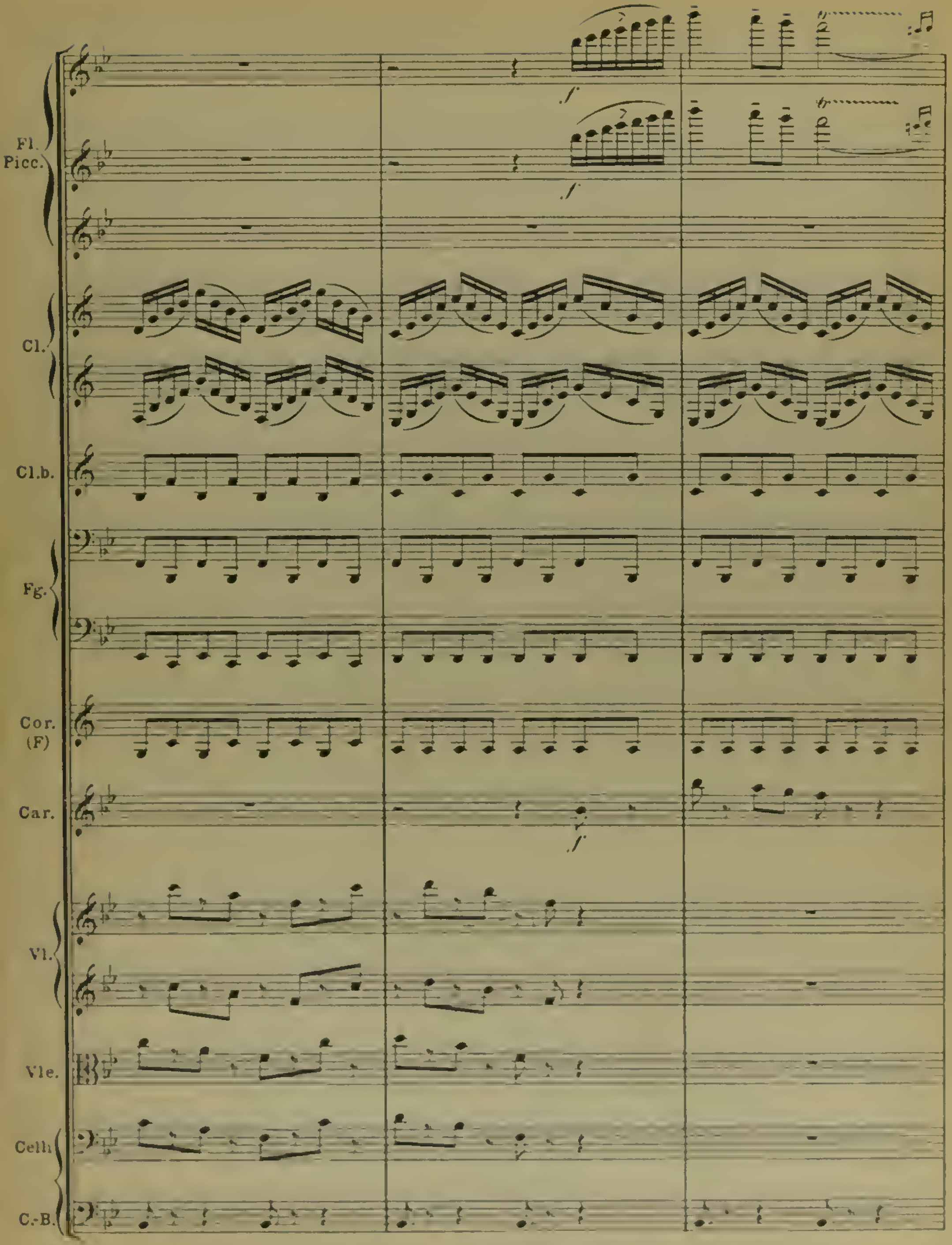
e) Danse Chinoise

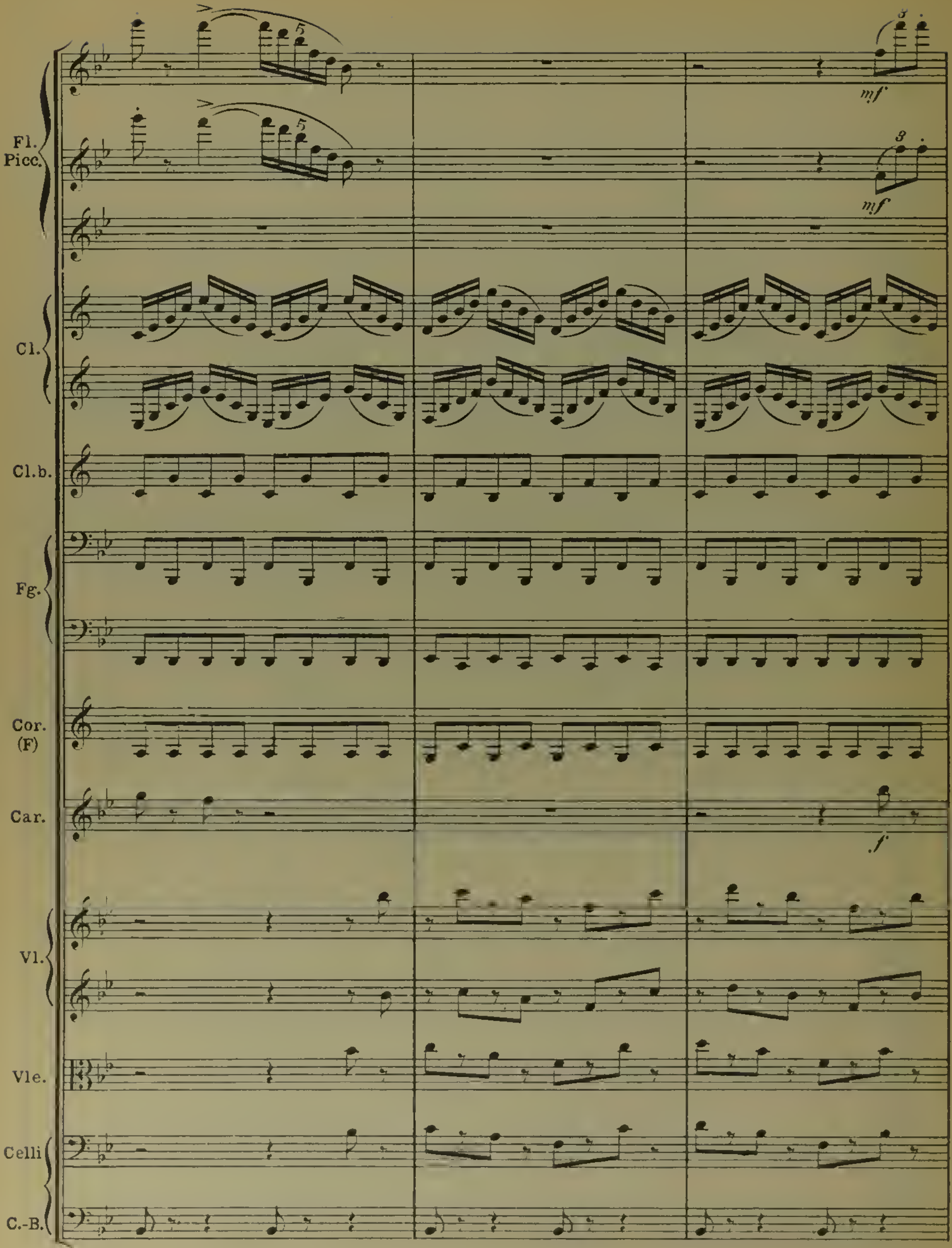


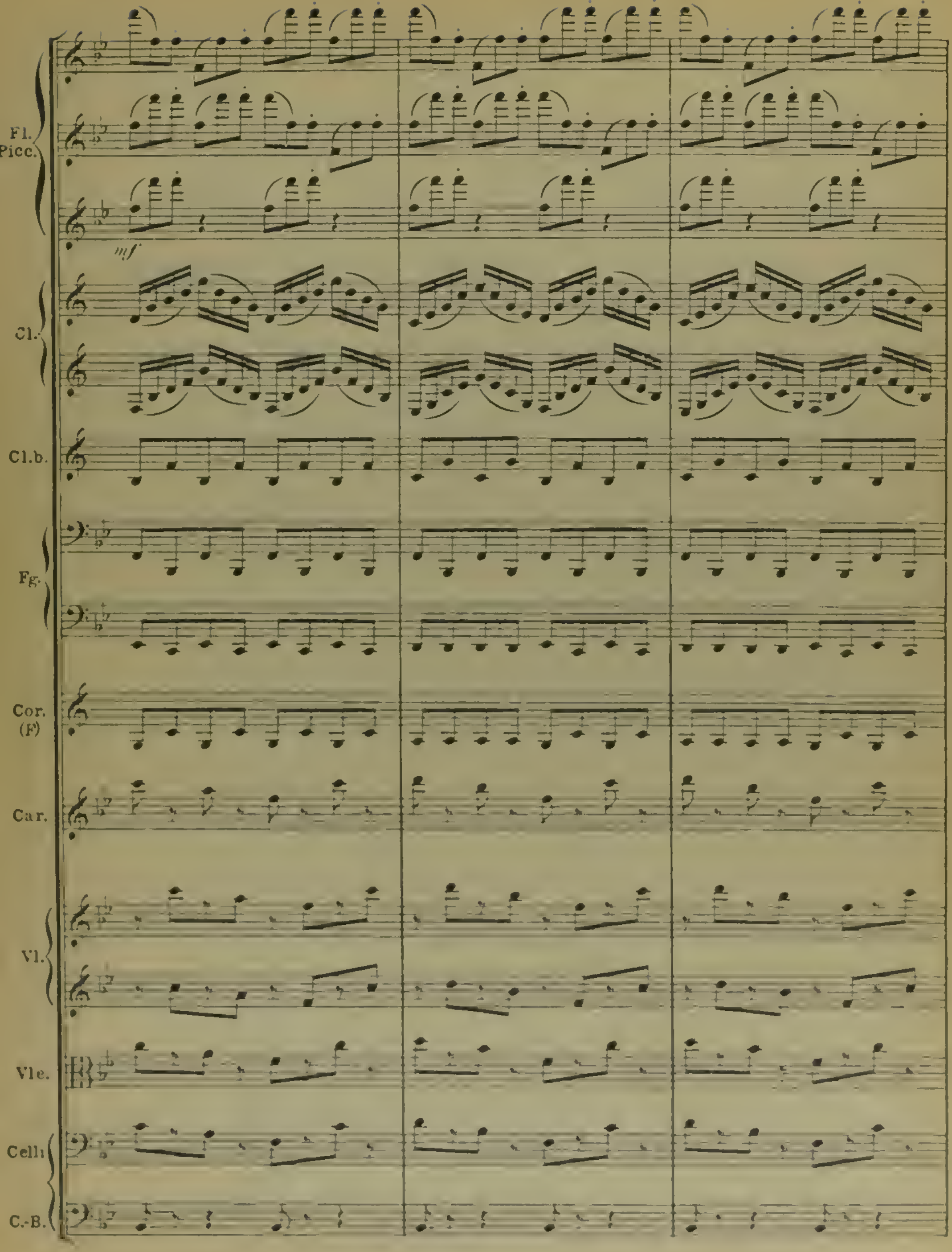

Fl.
I.
Fg.
Vl.
Vle.
Celli
C.-B.
sempre pizz.
Fl.
Picc.
10
I.

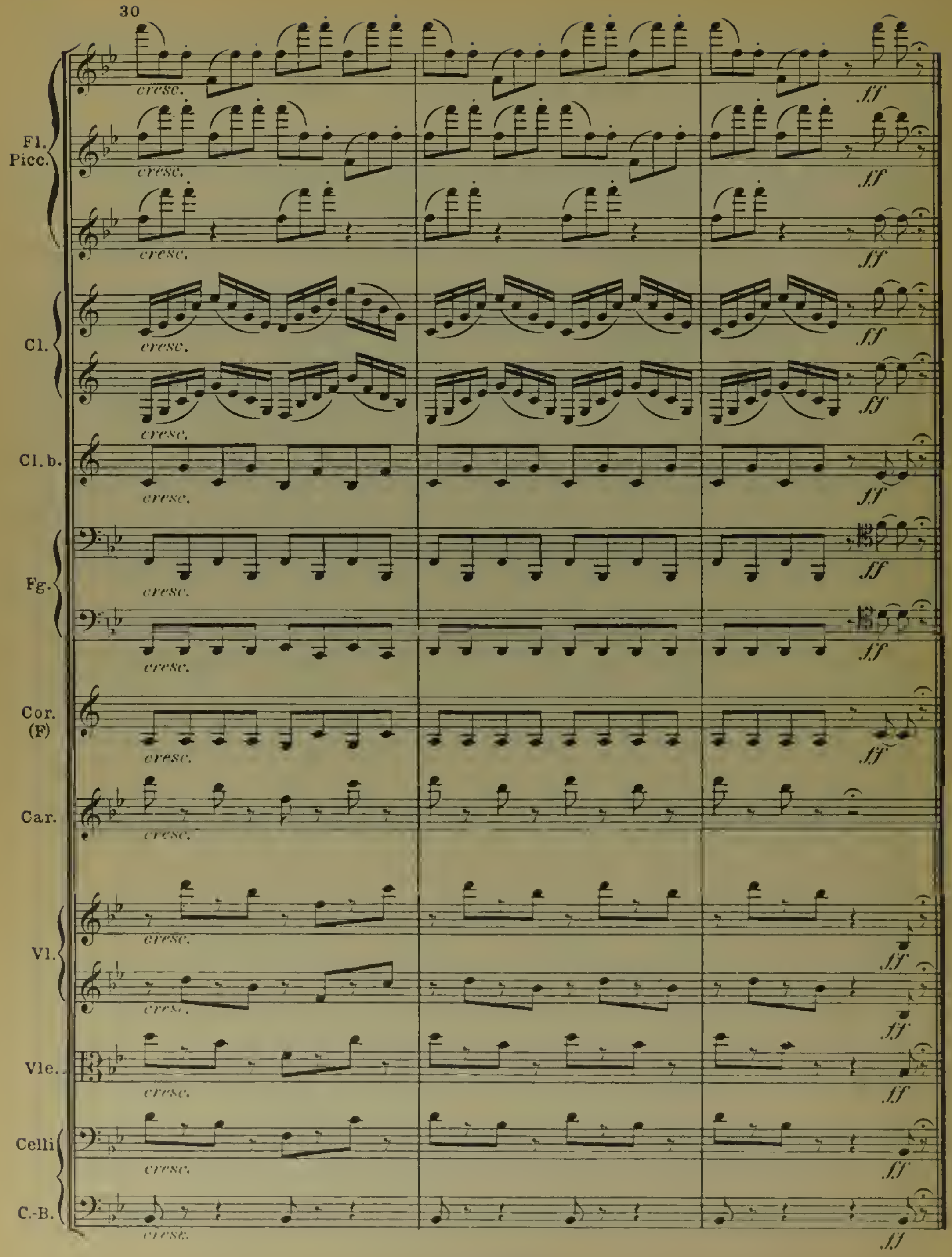

Fl.
Picc.
Cl.
Cl.b.
Fg.
Cor. (F)
Car.
Vl.
Vle.
Celli
C.-B.
f
mf


20
Fl.
Picc.
Cl.
Cl. b.
sempre stacc.
Fg.
sempre mf e stacc.
sempre mf e stacc.
Cor.
(F)
sempre stacc.
Car.
Vl.
Vle.
Celli
C.-B.

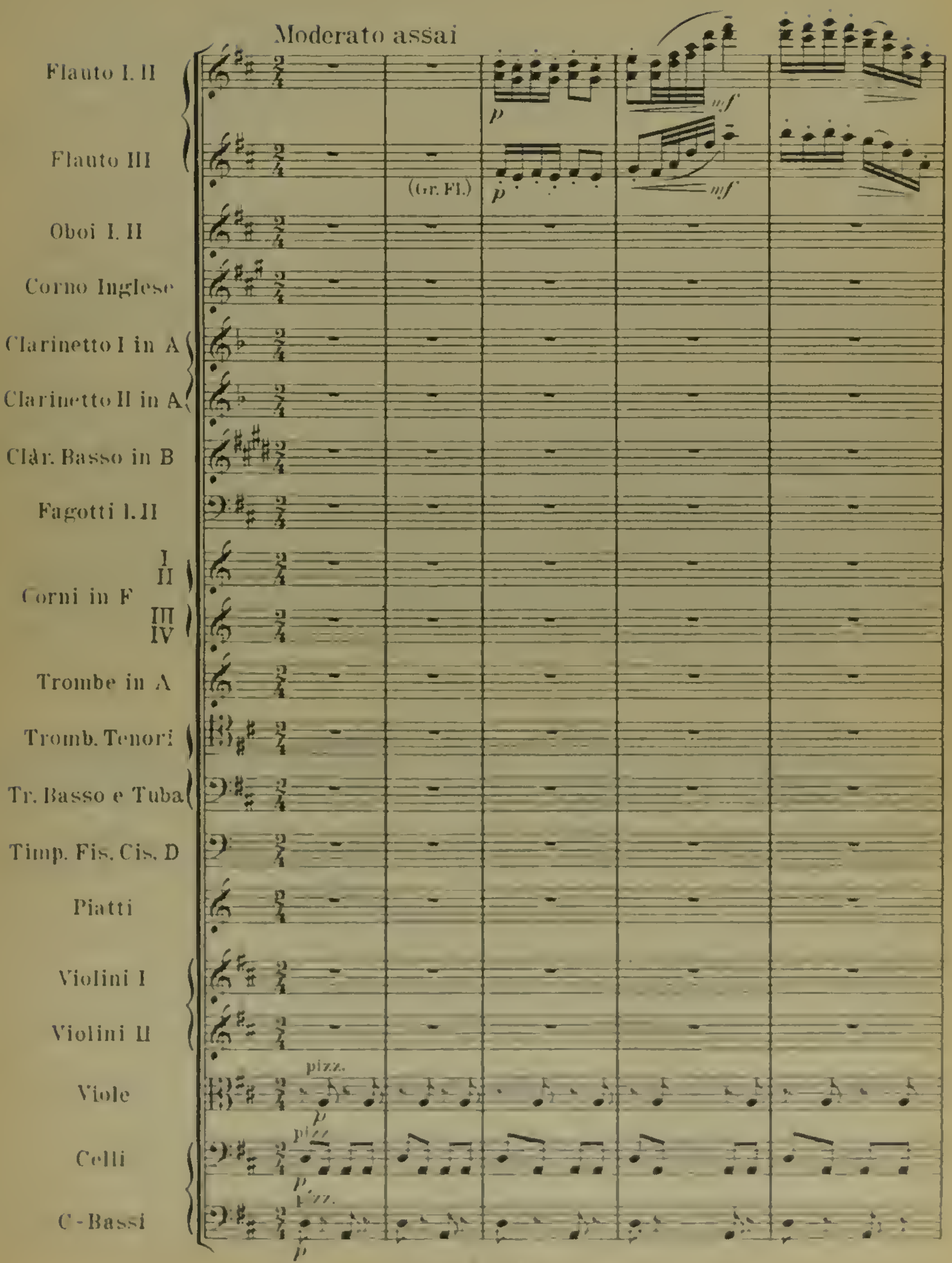

Fl.
Picc.
Cl.
Cl.b.
Fg.
Cor. (F)
Car.
Vl.
Vle.
Celli
C.-B.
f

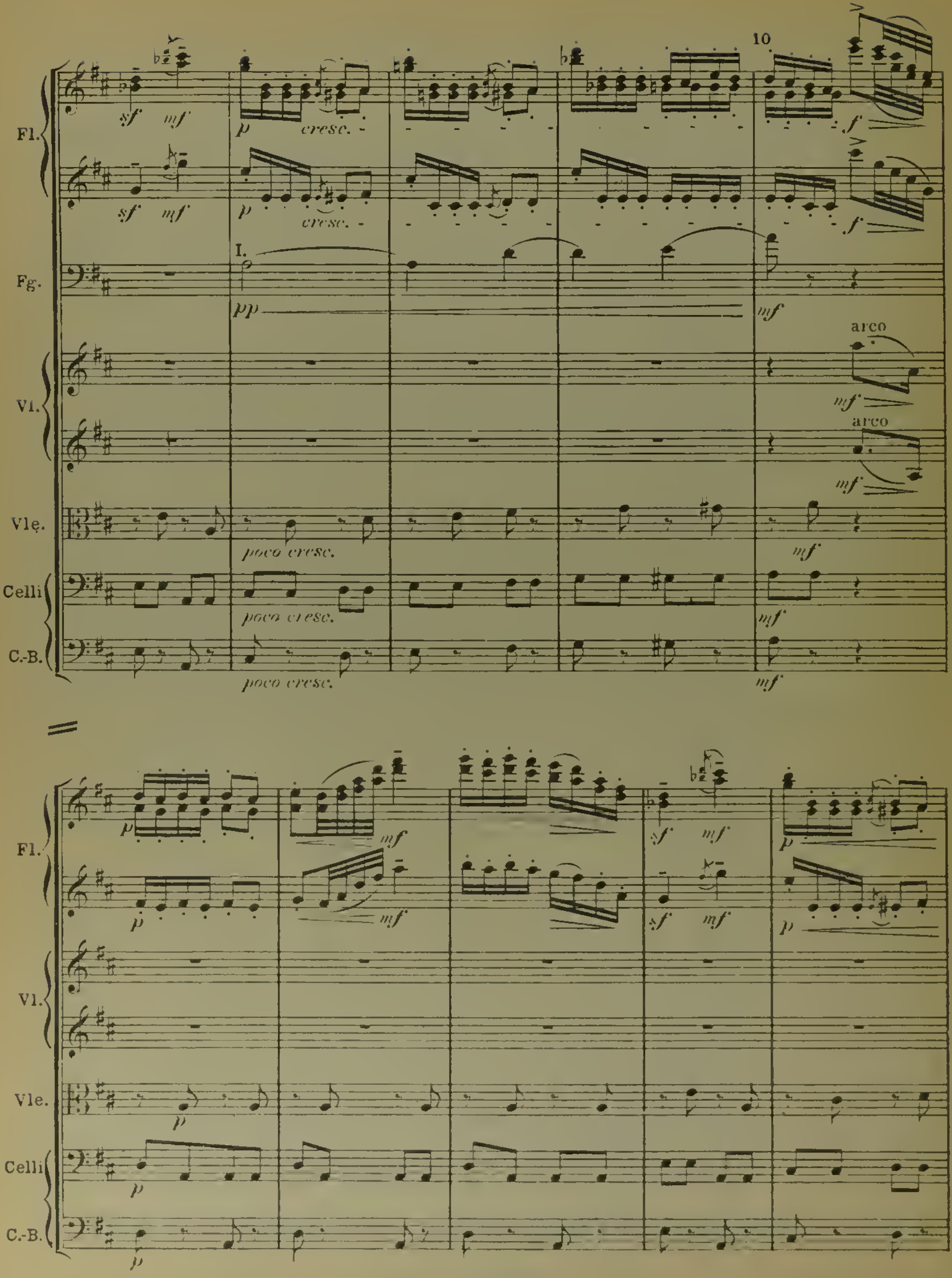

Fl.
Picc.
Cl.
Cl.b.
Fg.
Cor. (F)
Car.
Vl.
Vle.
Celli
C.-B.
mf
mf
f

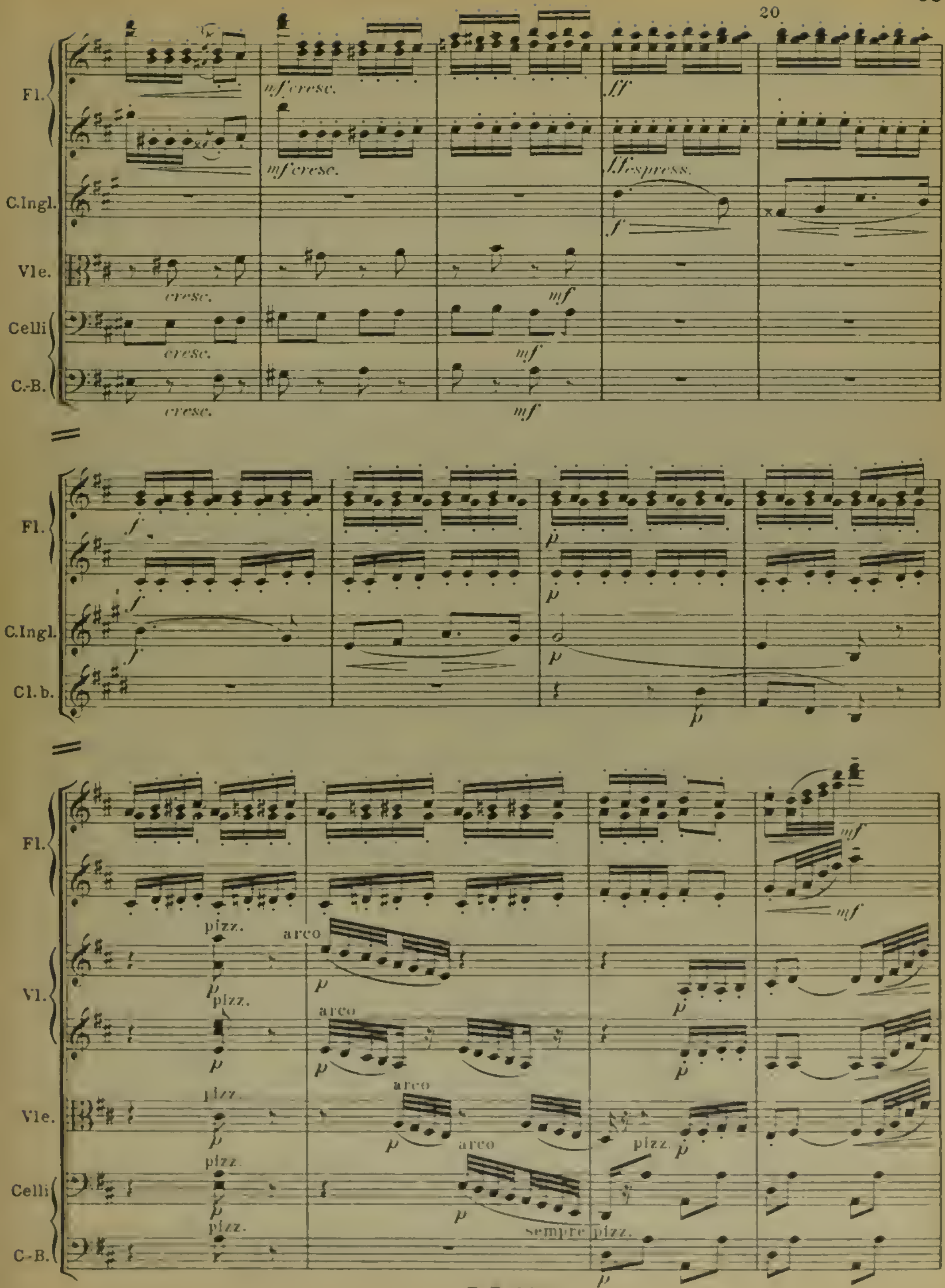

Fl.
Picc.
mf
Cl.
Cl.b.
Fg.
Cor.
(F)
Car.
Vl.
Vle.
Celli
C.-B.

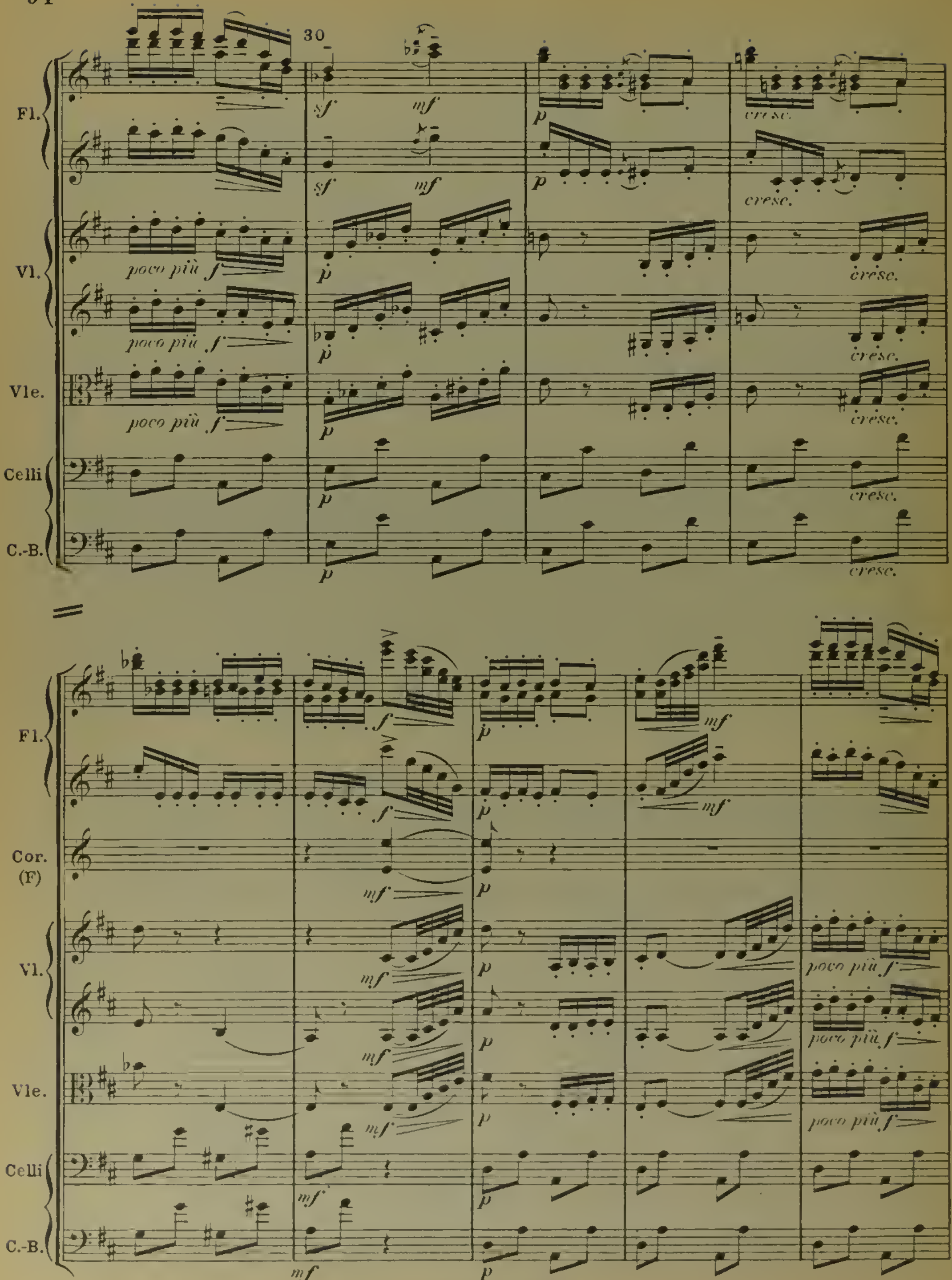

30
Fl.
Picc.
Cl.
Cl. b.
Fg.
Cor. (F)
Car.
Vl.
Vle.
Celli
C.-B.
cresc.
ff

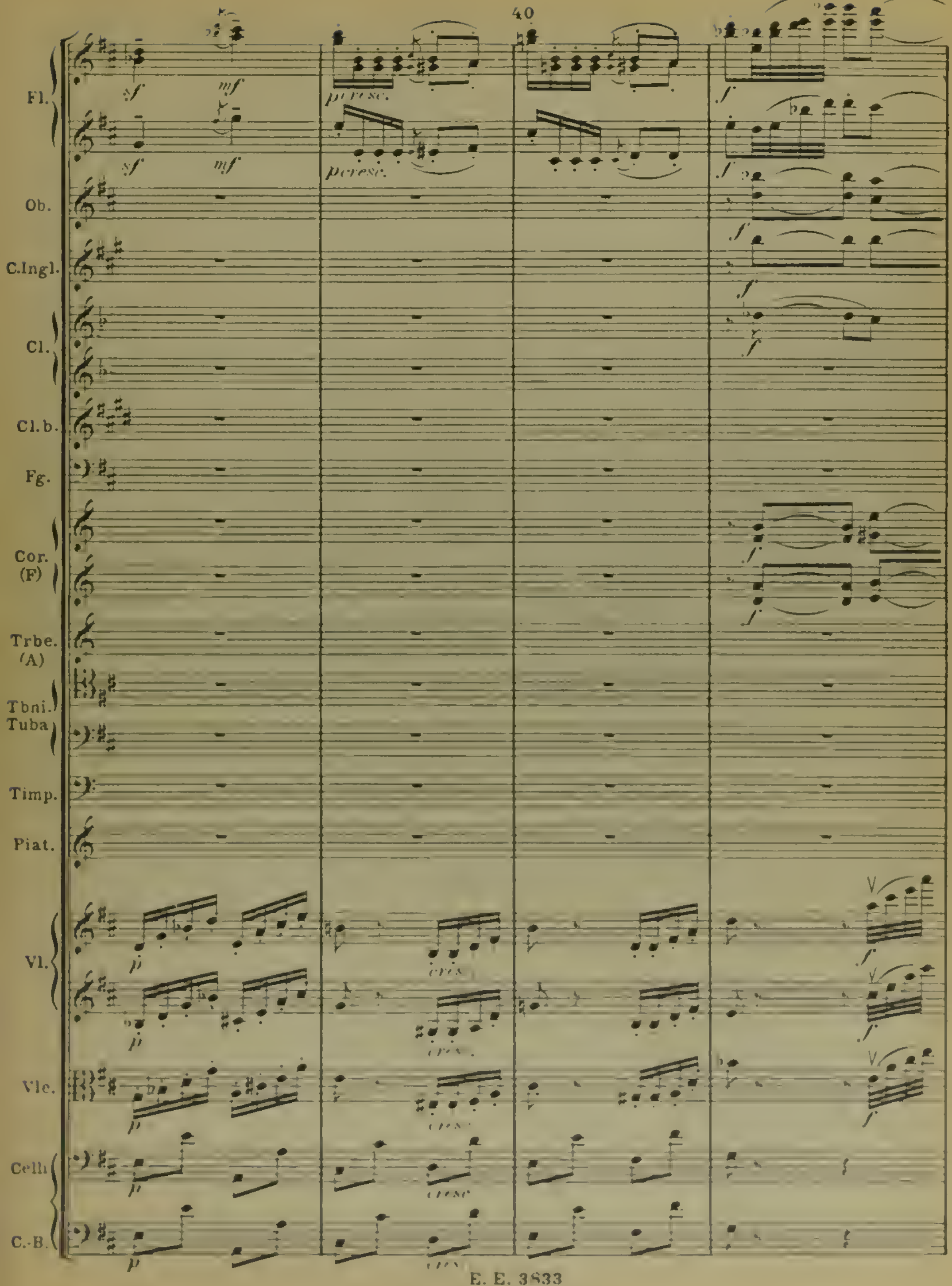
f) Danse des Mirlitons

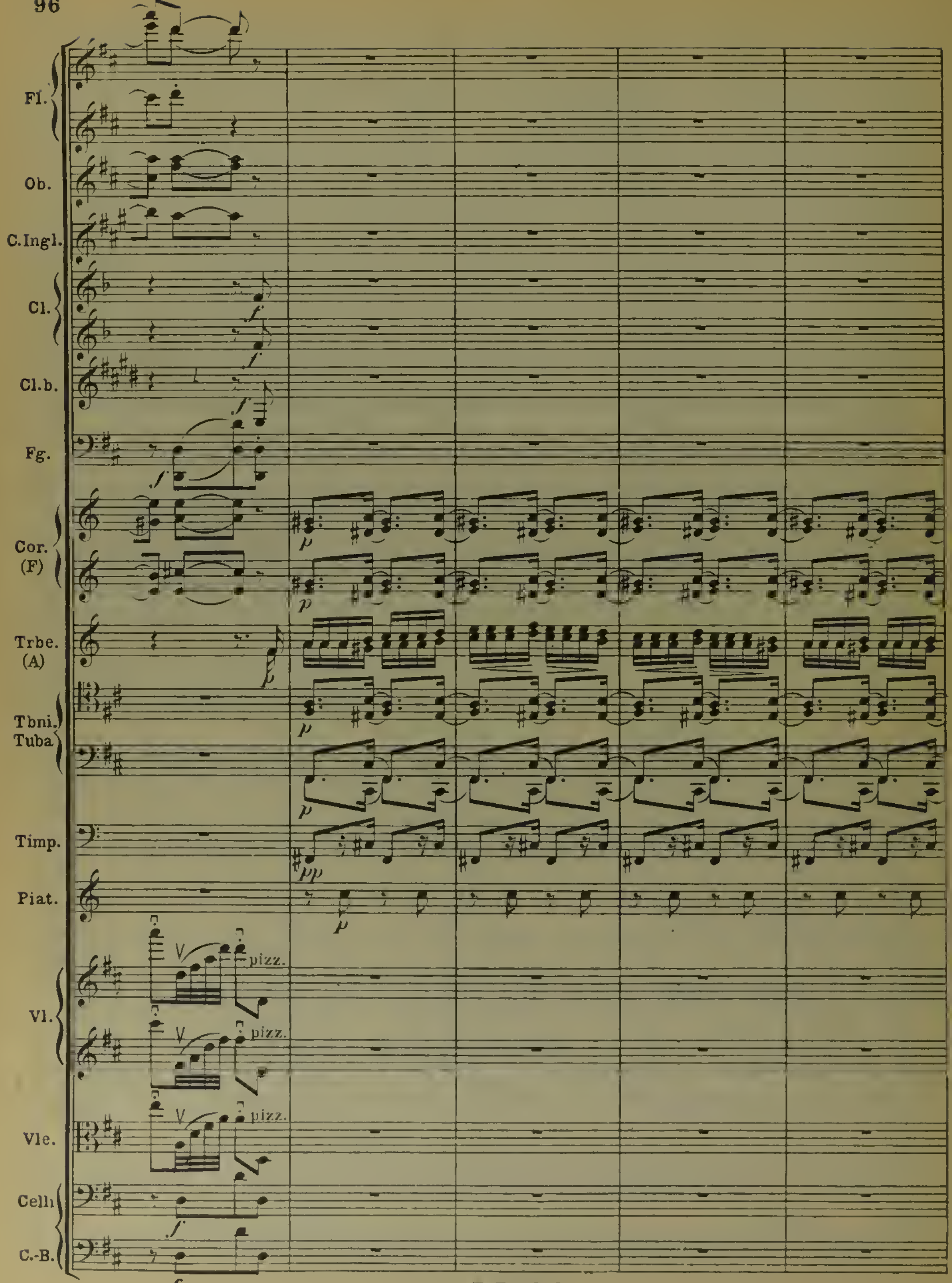


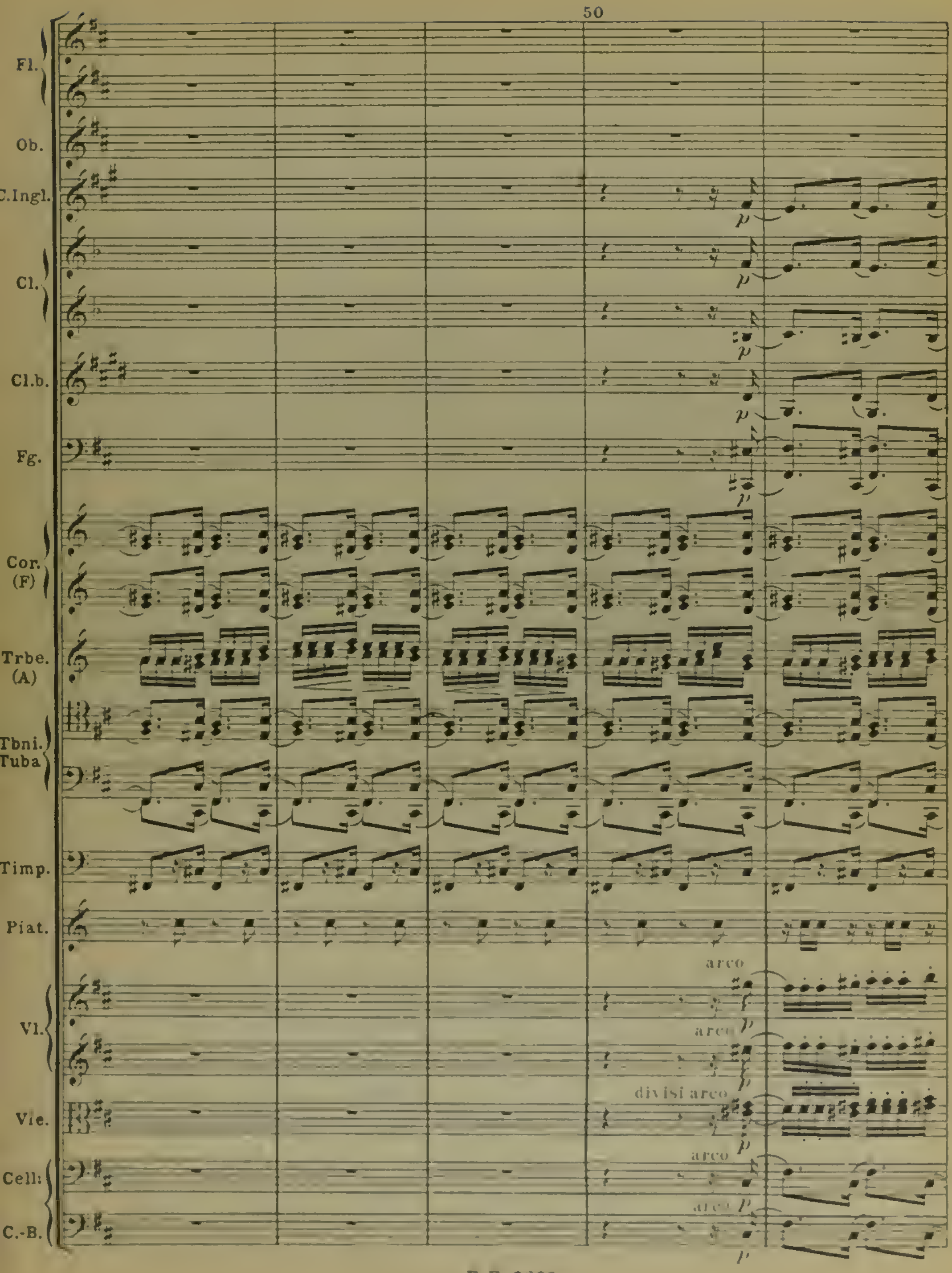

10
Fl.
cresc.
I.
Fg.
arco
Vl.
arco
Vle.
poco cresc.
Celli
poco cresc.
C.-B.
poco cresc.
Fl.
Vl.
Vle.
Celli
C.-B.

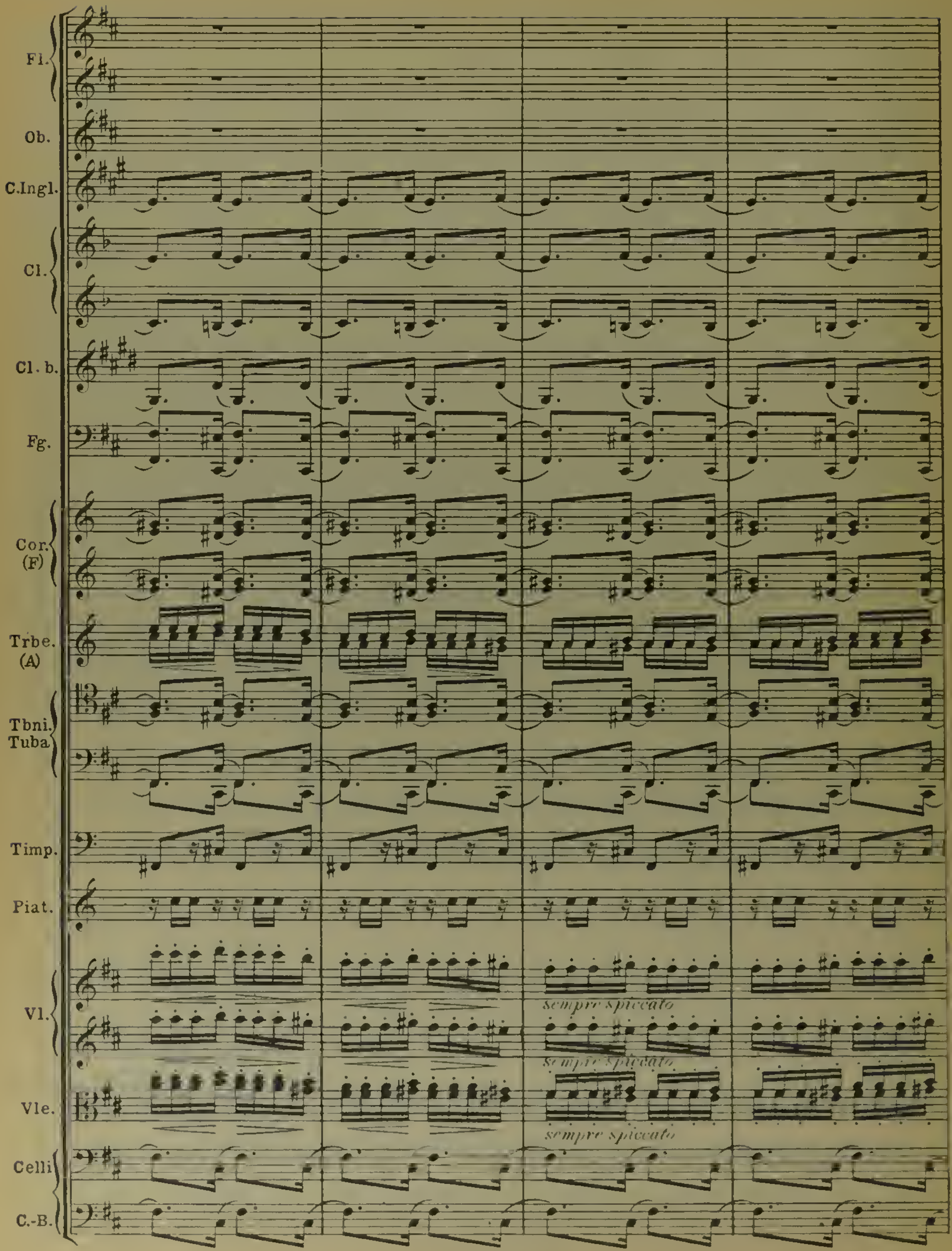

Fl.
C.Ingl.
Vle.
Celli
C.-B.
Cl. b.
Vl.
20
cresc.
mf cresc.
ff
ff espress.
mf
f
p
pizz.
arco
sempre

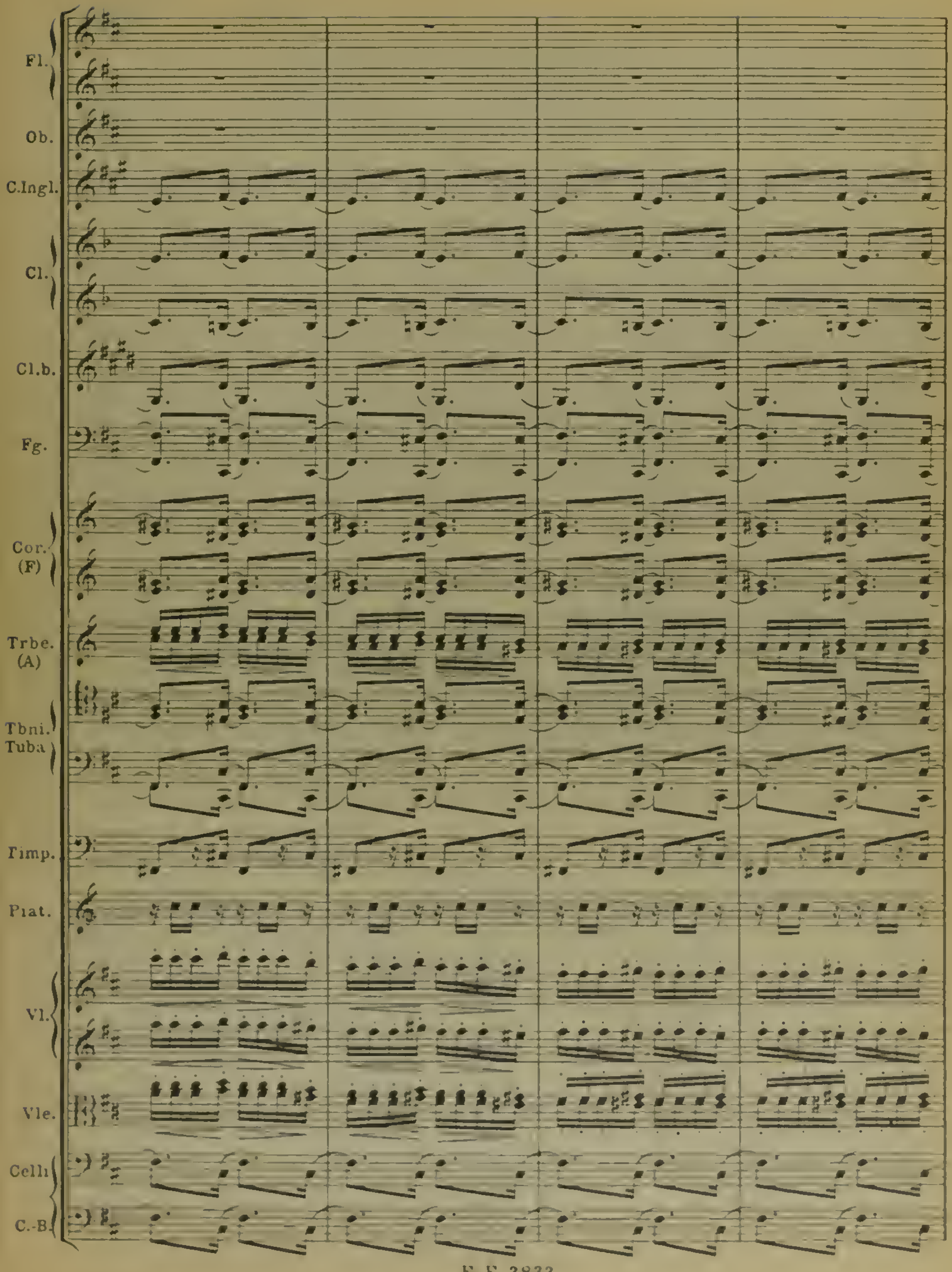

30
Fl.
Vl.
Vle.
Celli
C.-B.
Cor.
(F)
poco più f
cresc.

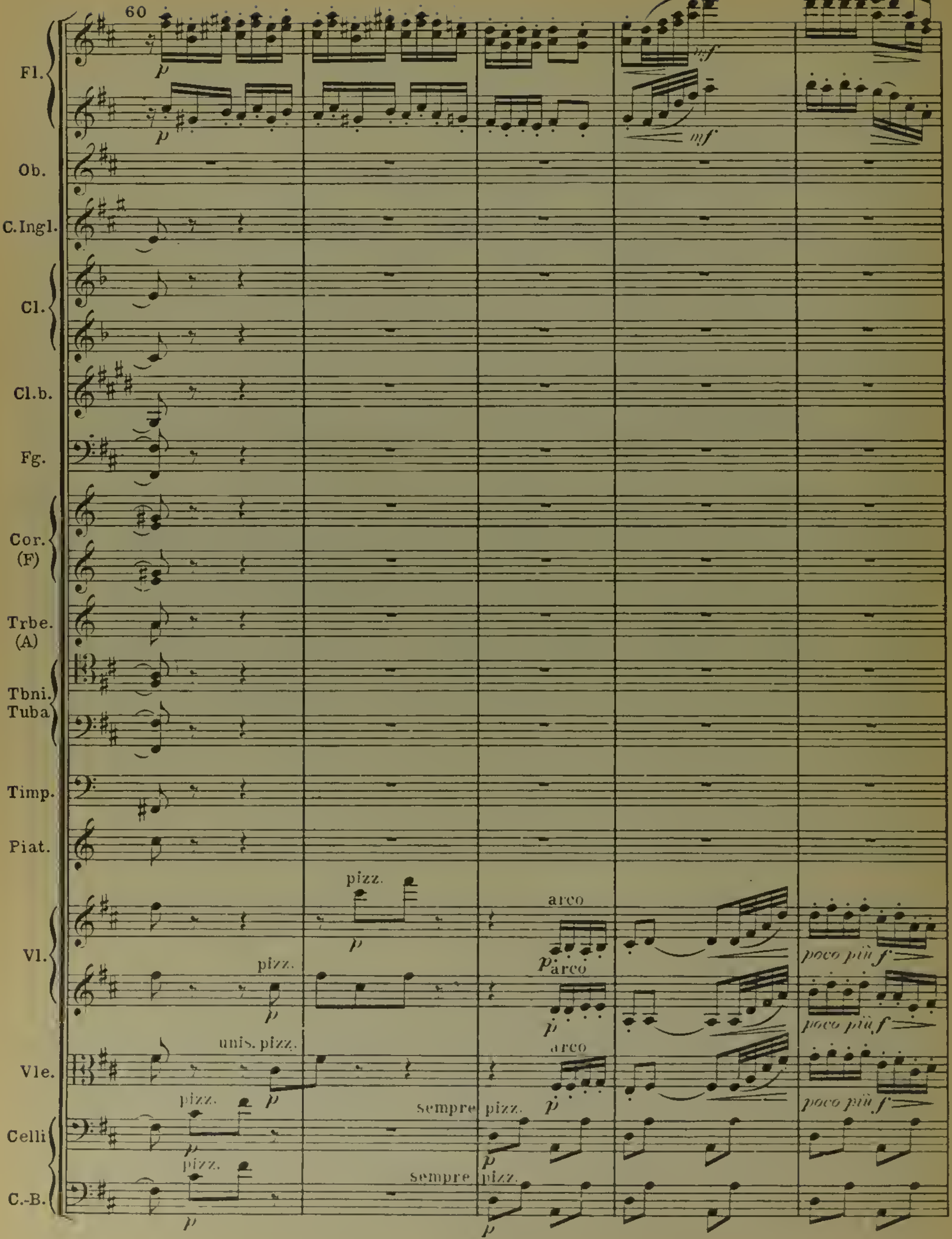

40
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Timp.
Piat.
Vl.
Vle.
Celli
C.-B.
sf
mf
p cresc.
f
p
cresc.

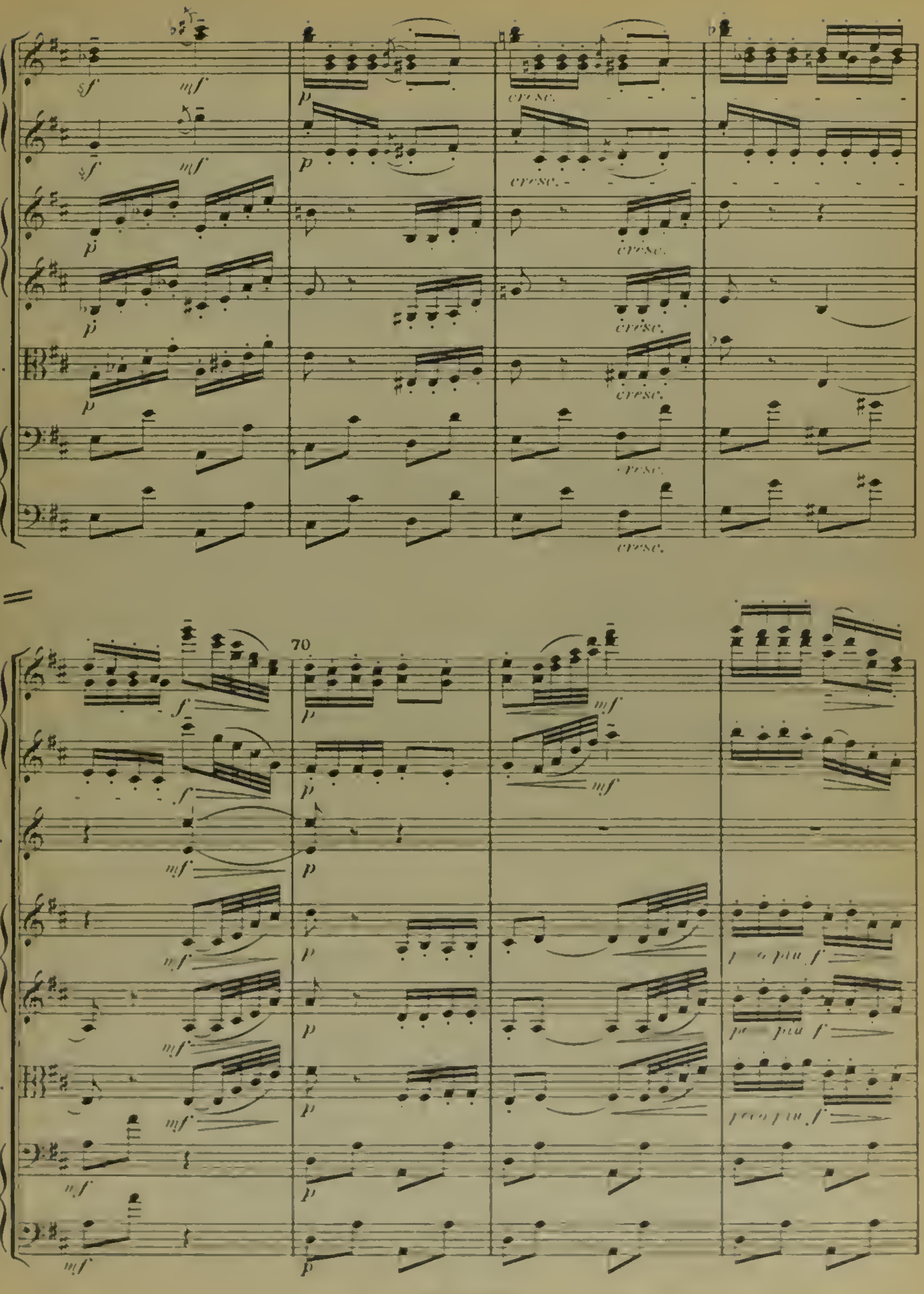

Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Piat.
Vl.
Vle.
Celli
C.-B.
pizz.
pizz.
pizz.

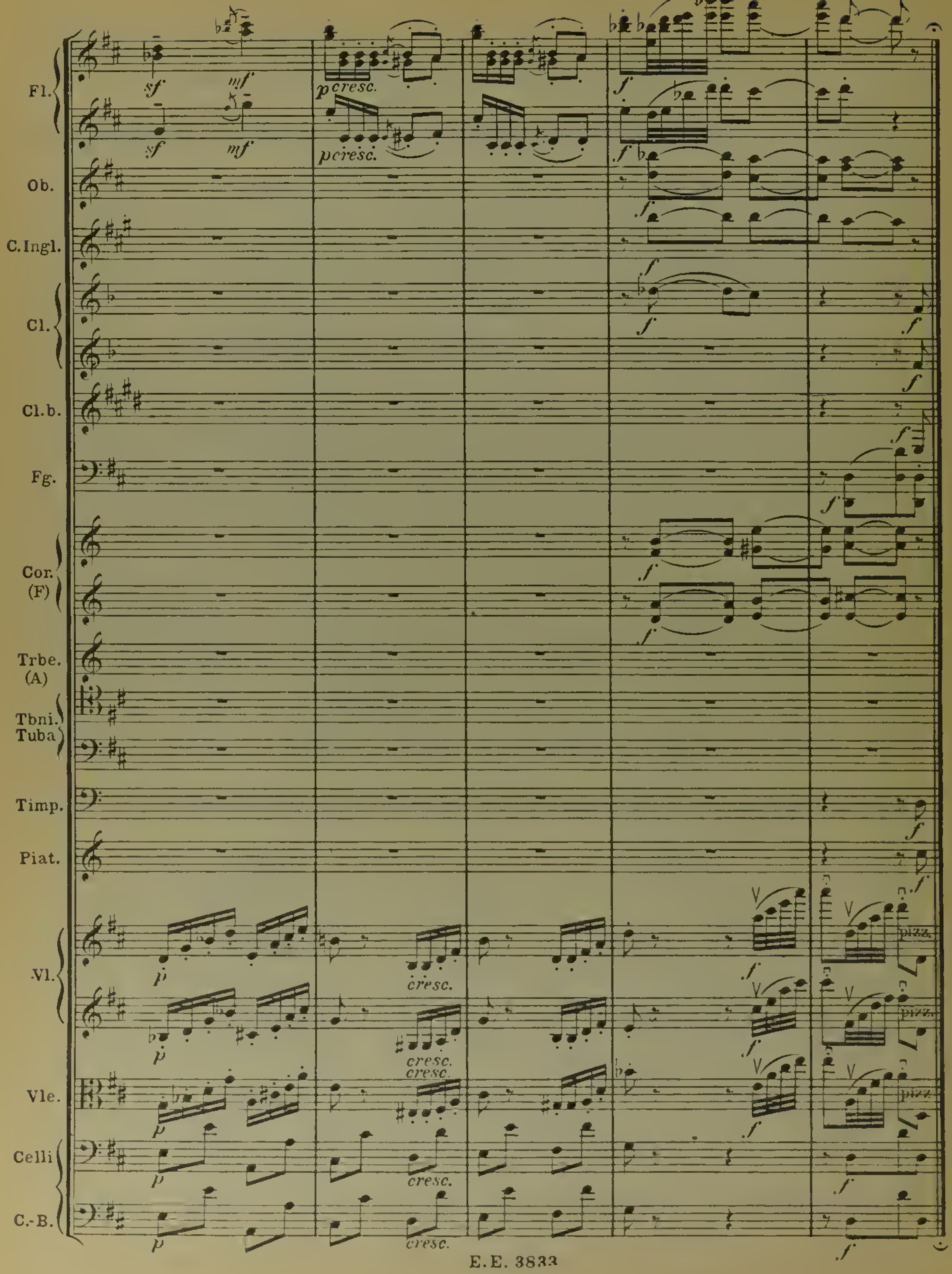

50
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Piat.
Vl.
Vle.
Cell.
C.-B.
arco
divisi arco
p


Fl.
Ob.
C.Ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Piat.
Vl.
sempre spiccato
sempre spiccato
Vle.
sempre spiccato
Celli
C.-B.

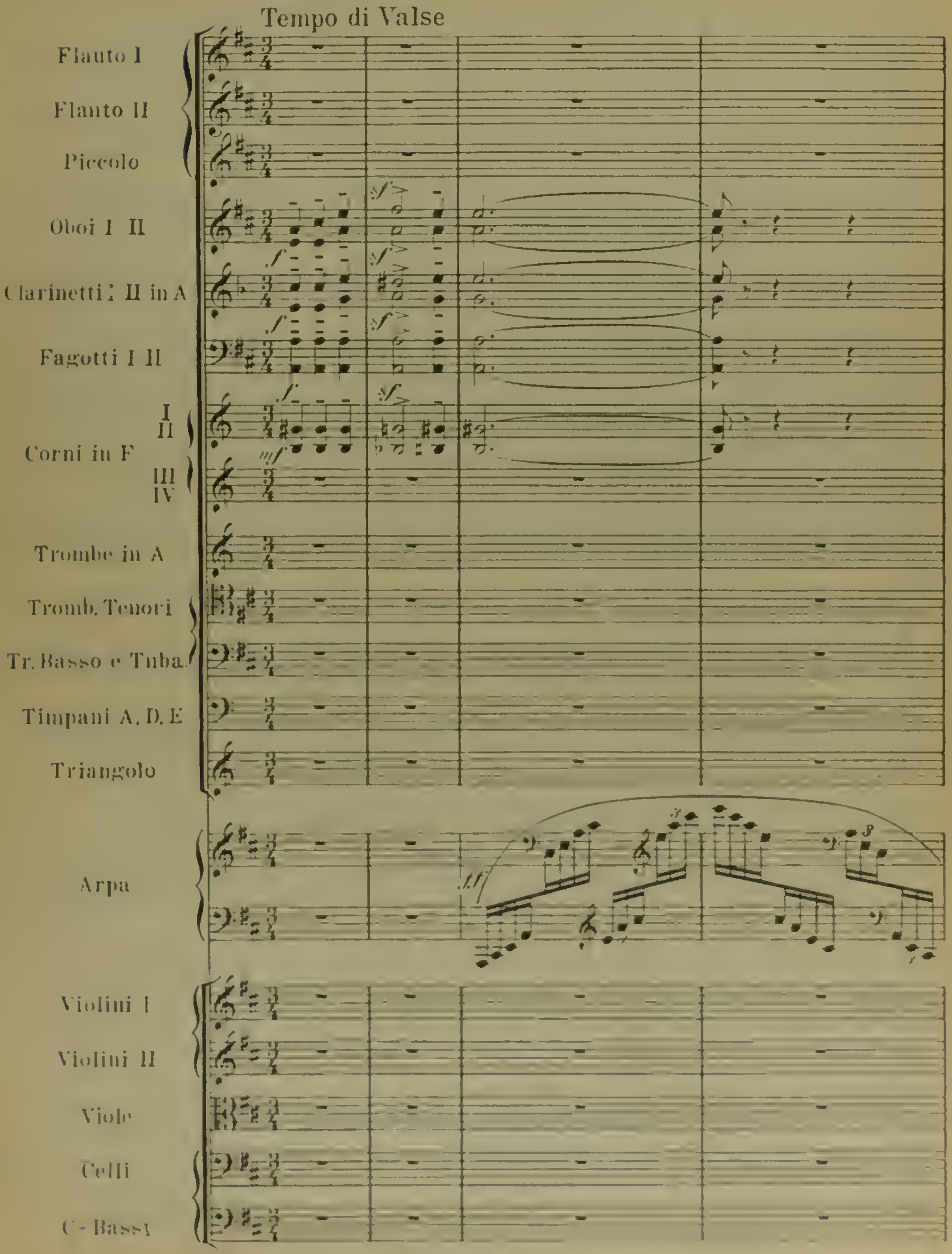

Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Timp.
Piat.
Vl.
Vle.
Celli
C.-B.

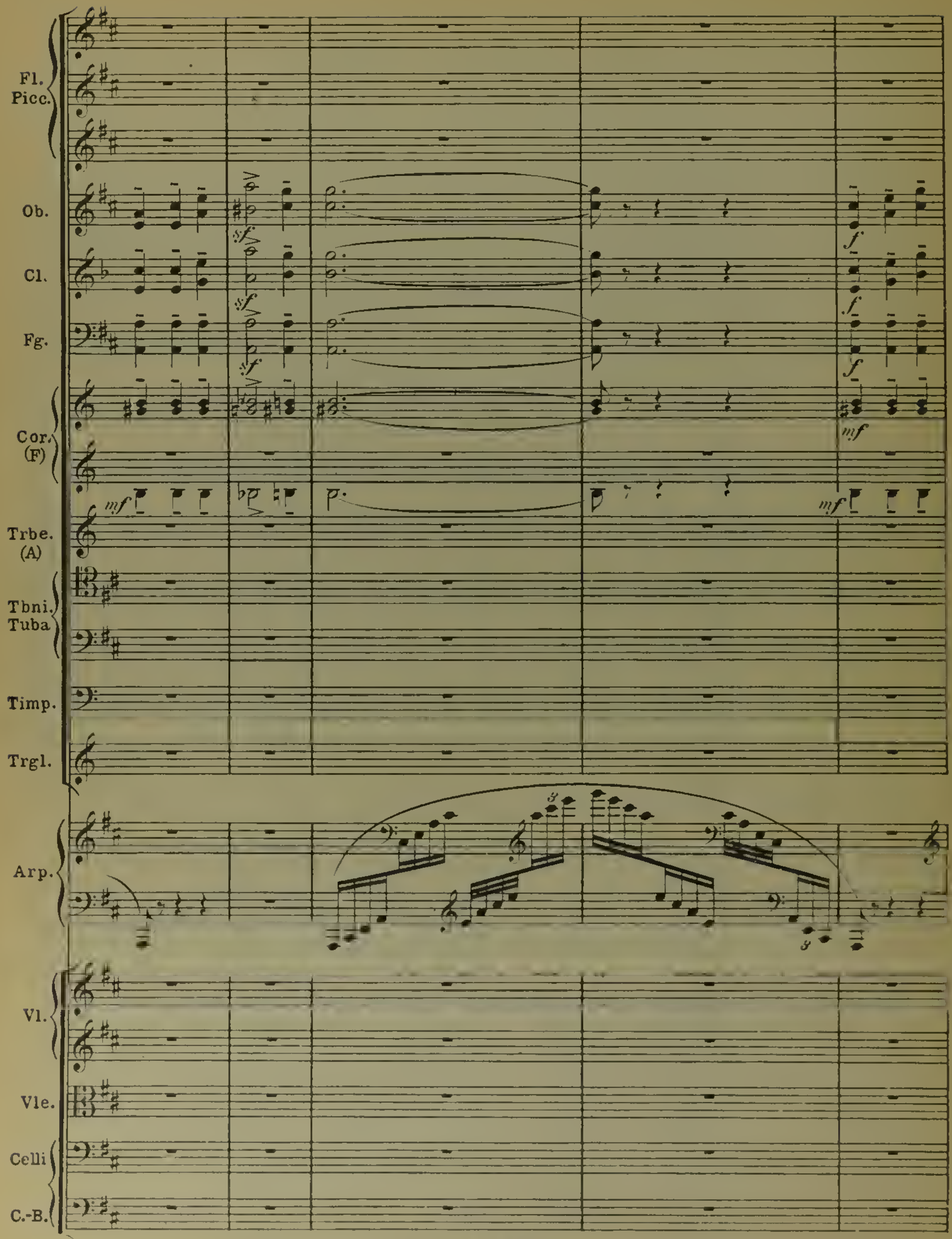

60
Fl.
Ob.
C.Ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Piat.
Vl.
Vle.
Celli
C.-B.
p
mf
pizz.
arco
unis. pizz.
sempre pizz.
poco più f

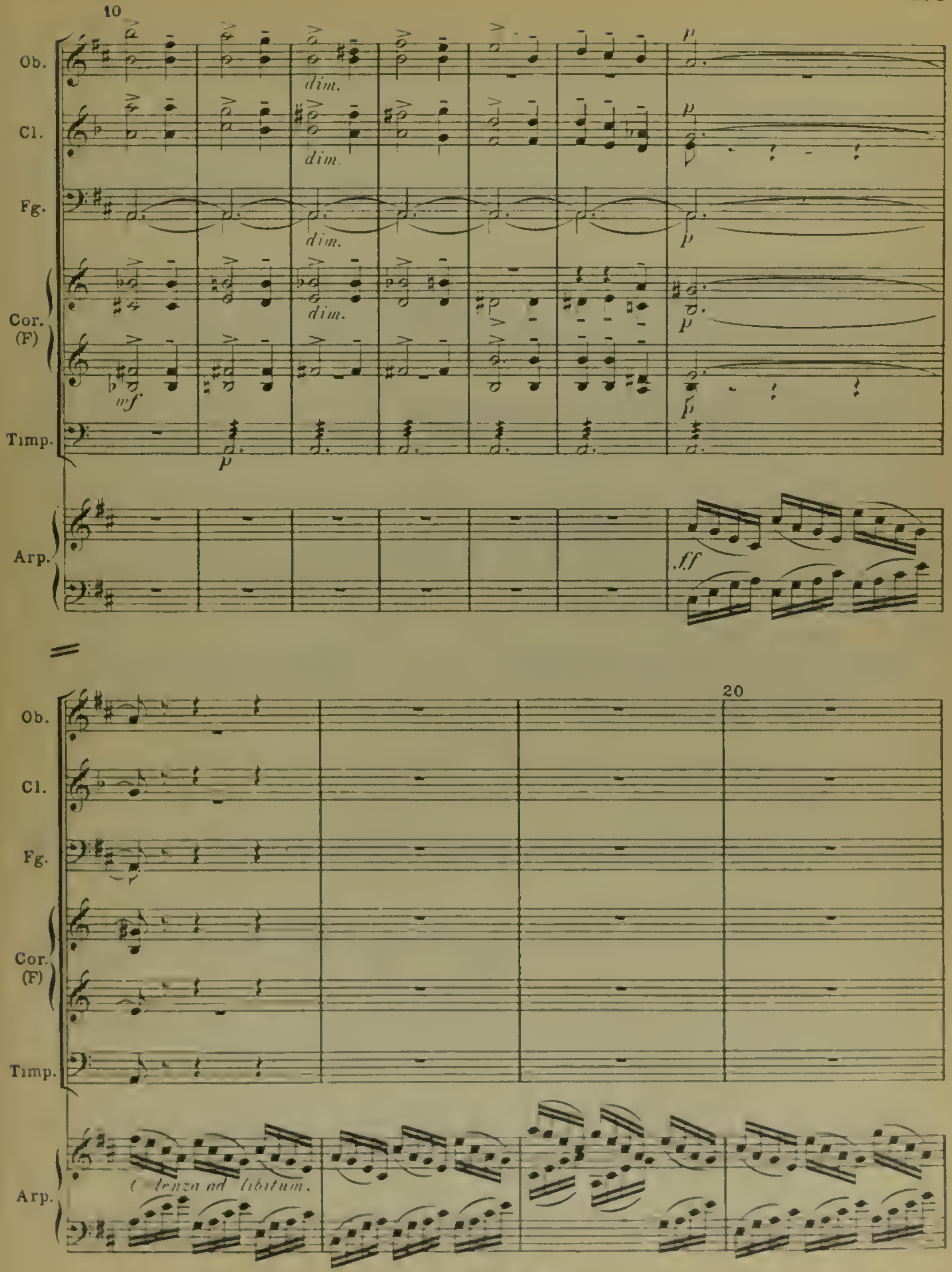

Fl.
Vl.
Vle.
Celli
C.-B.
Cor. (F)
70
cresc.
p
mf
sf
f
poco più f

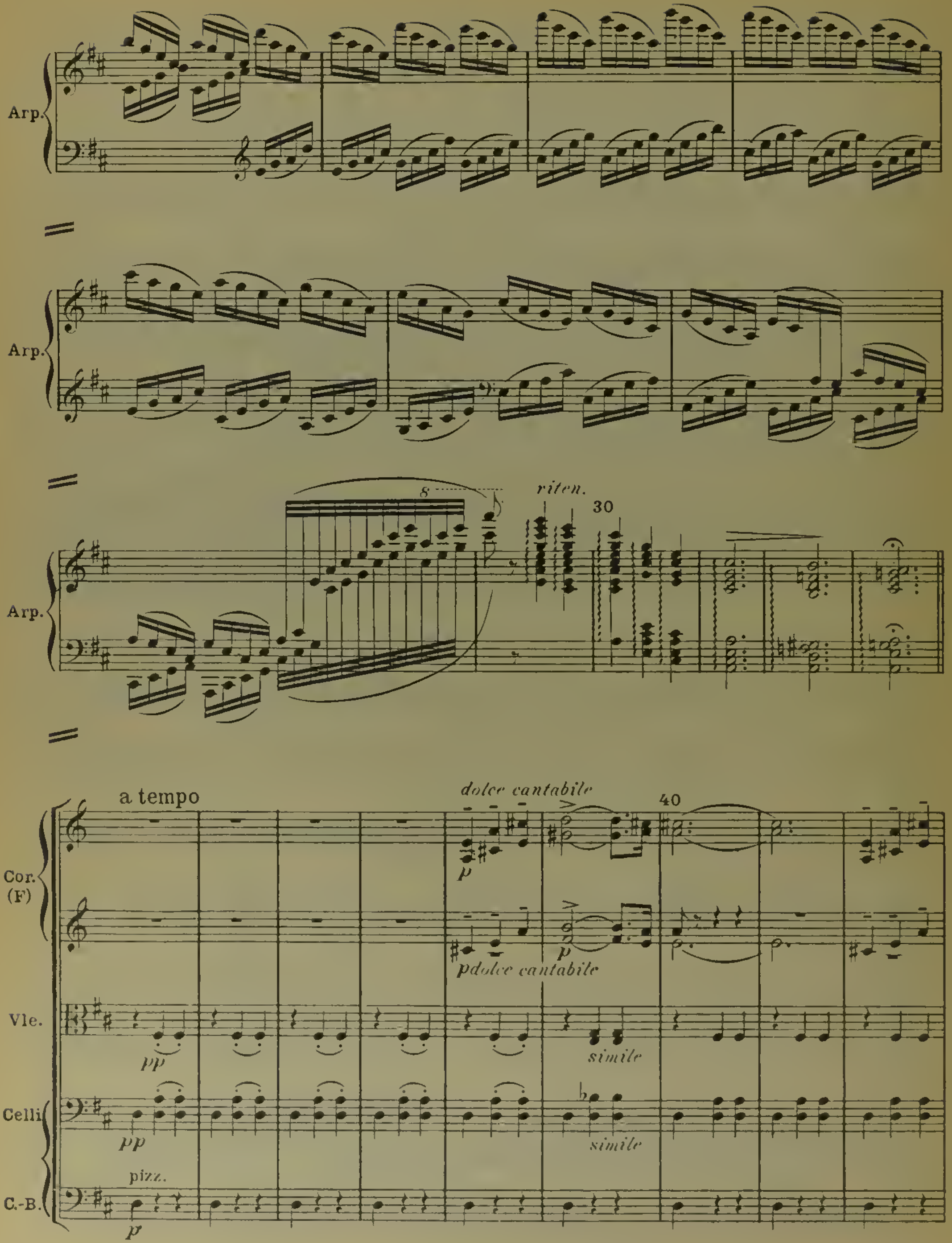

Fl.
Ob.
C. Ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Timp.
Piat.
Vl.
Vle.
Celli
C.-B.
p cresc.
cresc.
pizz.

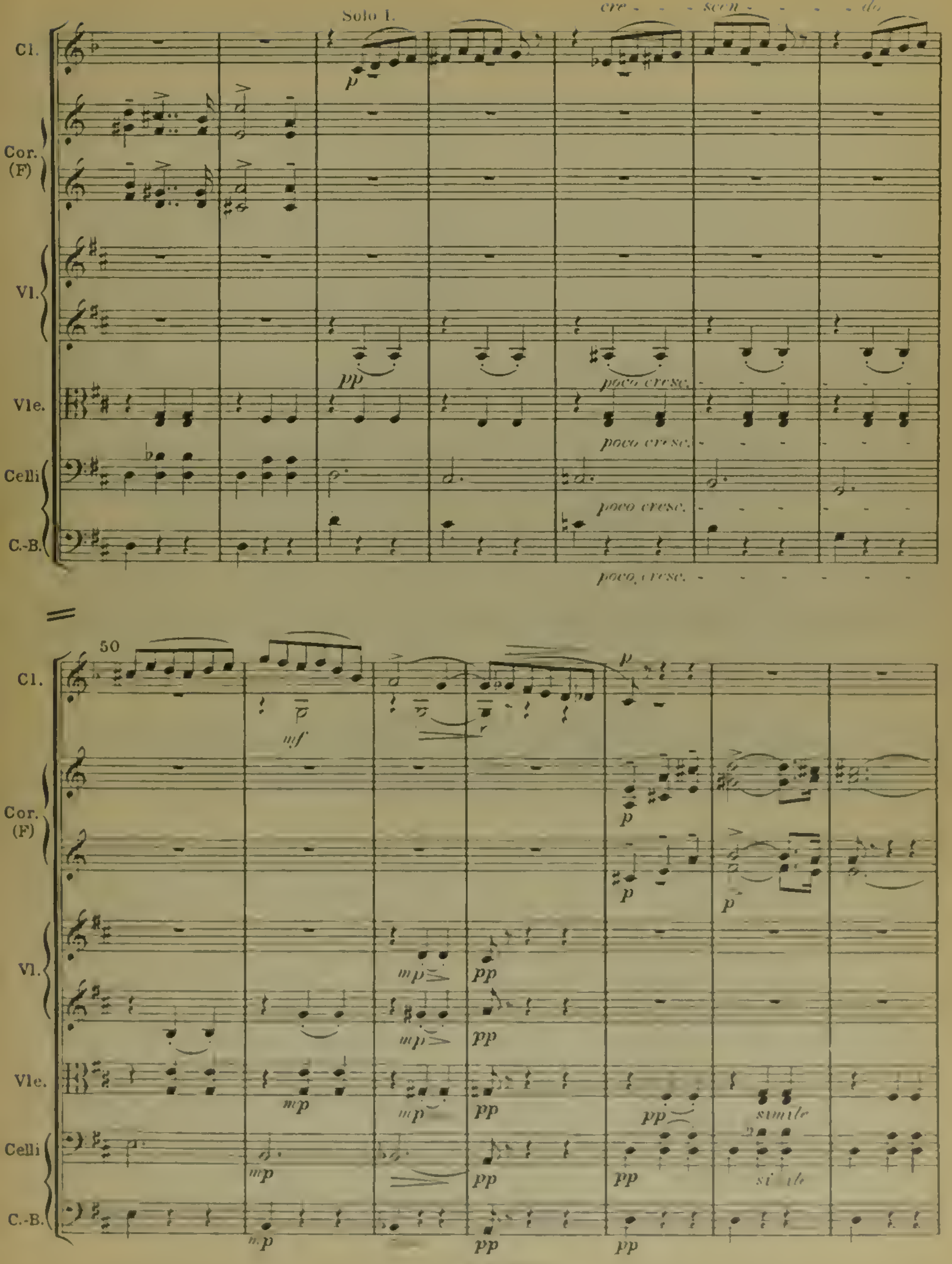
III. Valse des Fleurs

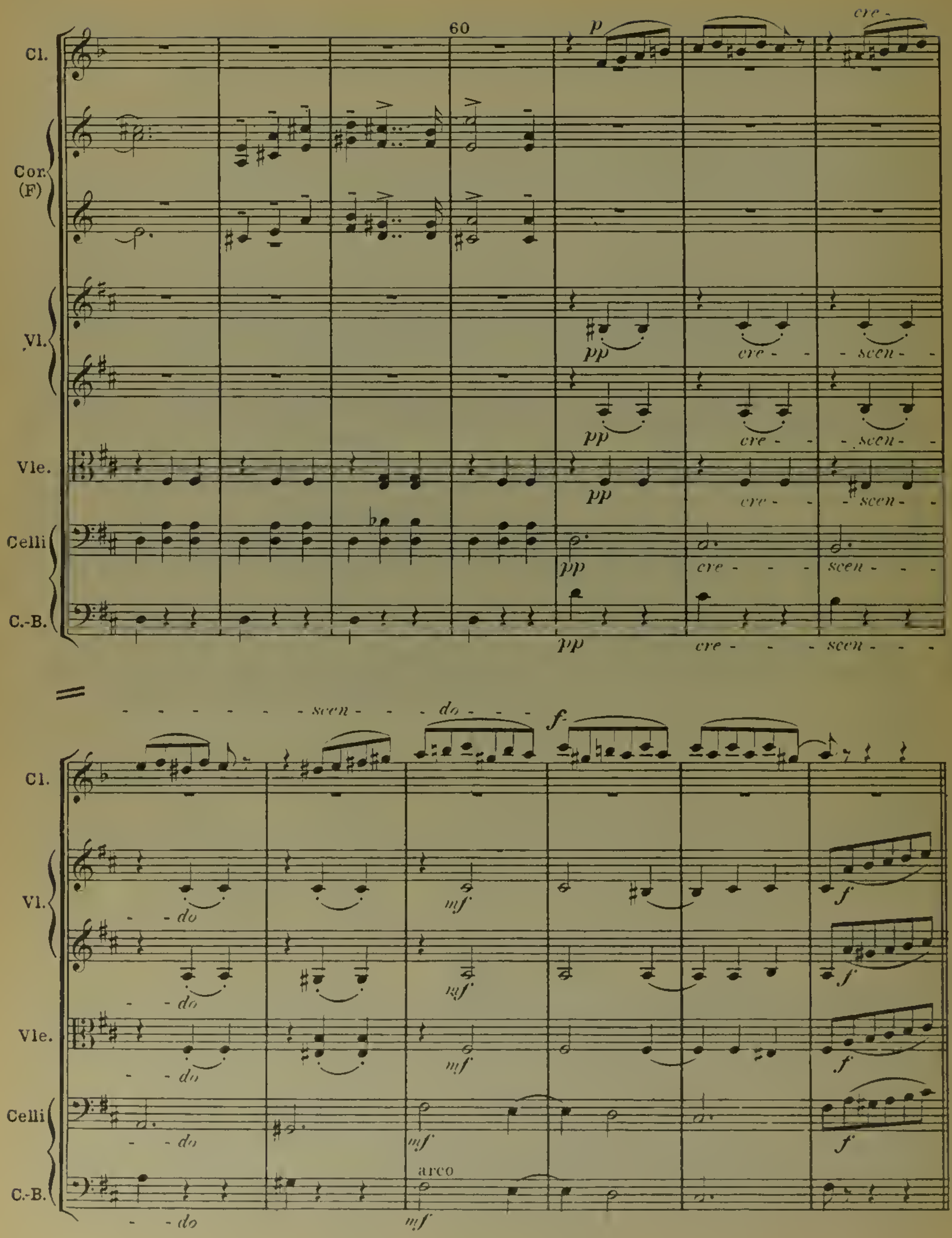


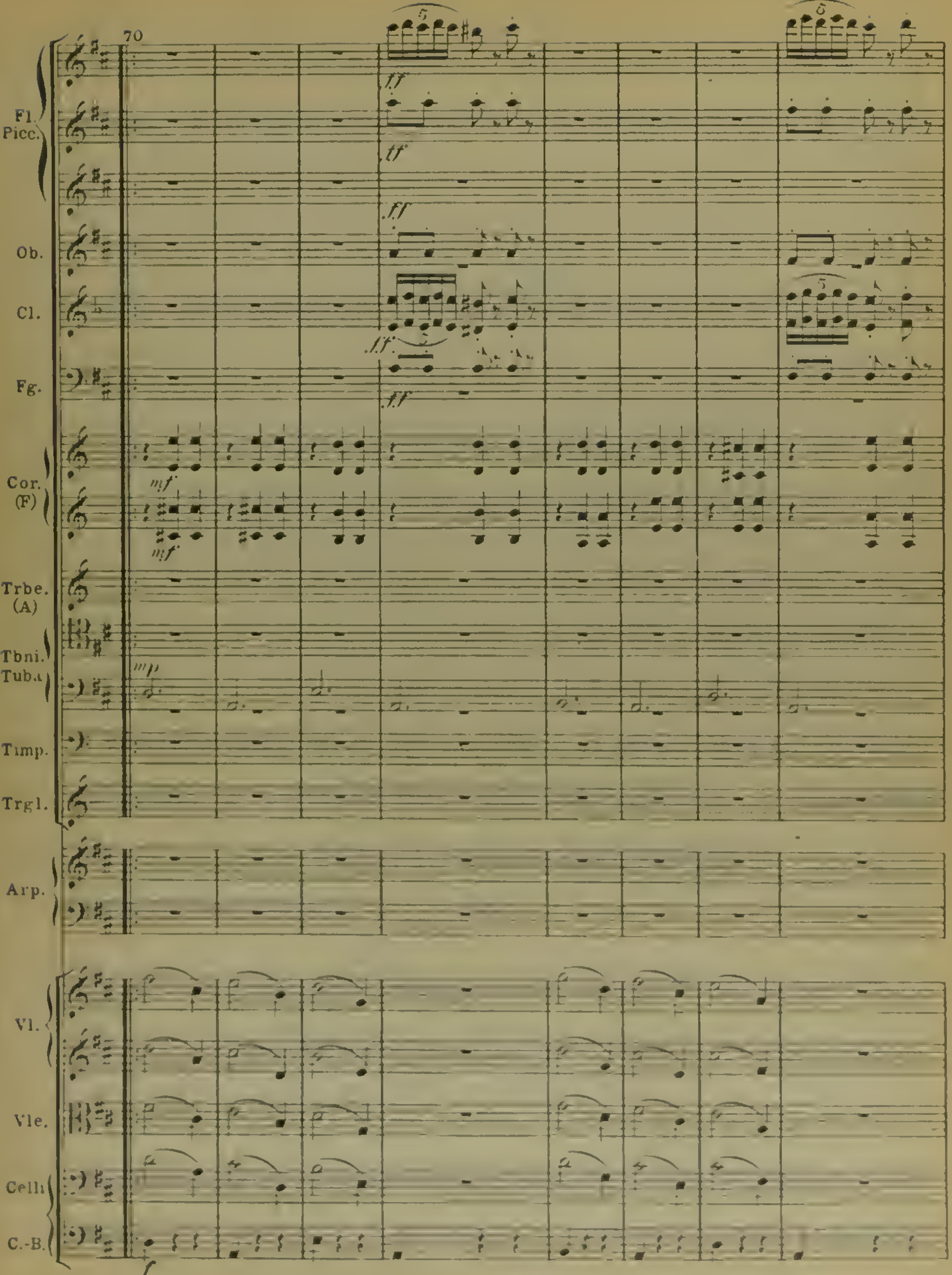

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.

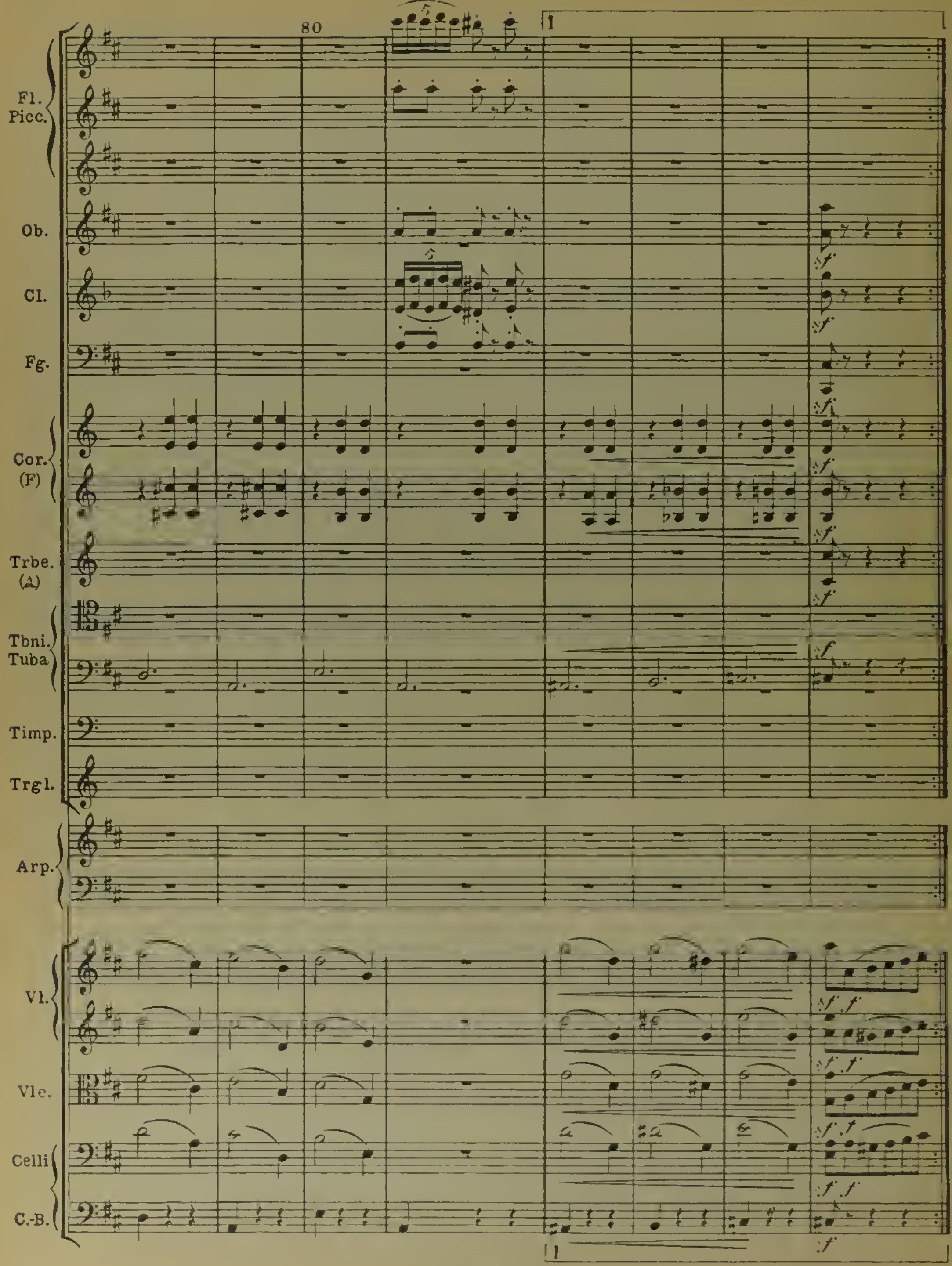

10
Ob.
Cl.
Fg.
Cor. (F)
Timp.
Arp.
dim.
mf
p
ff
Cadenza ad libitum.
20

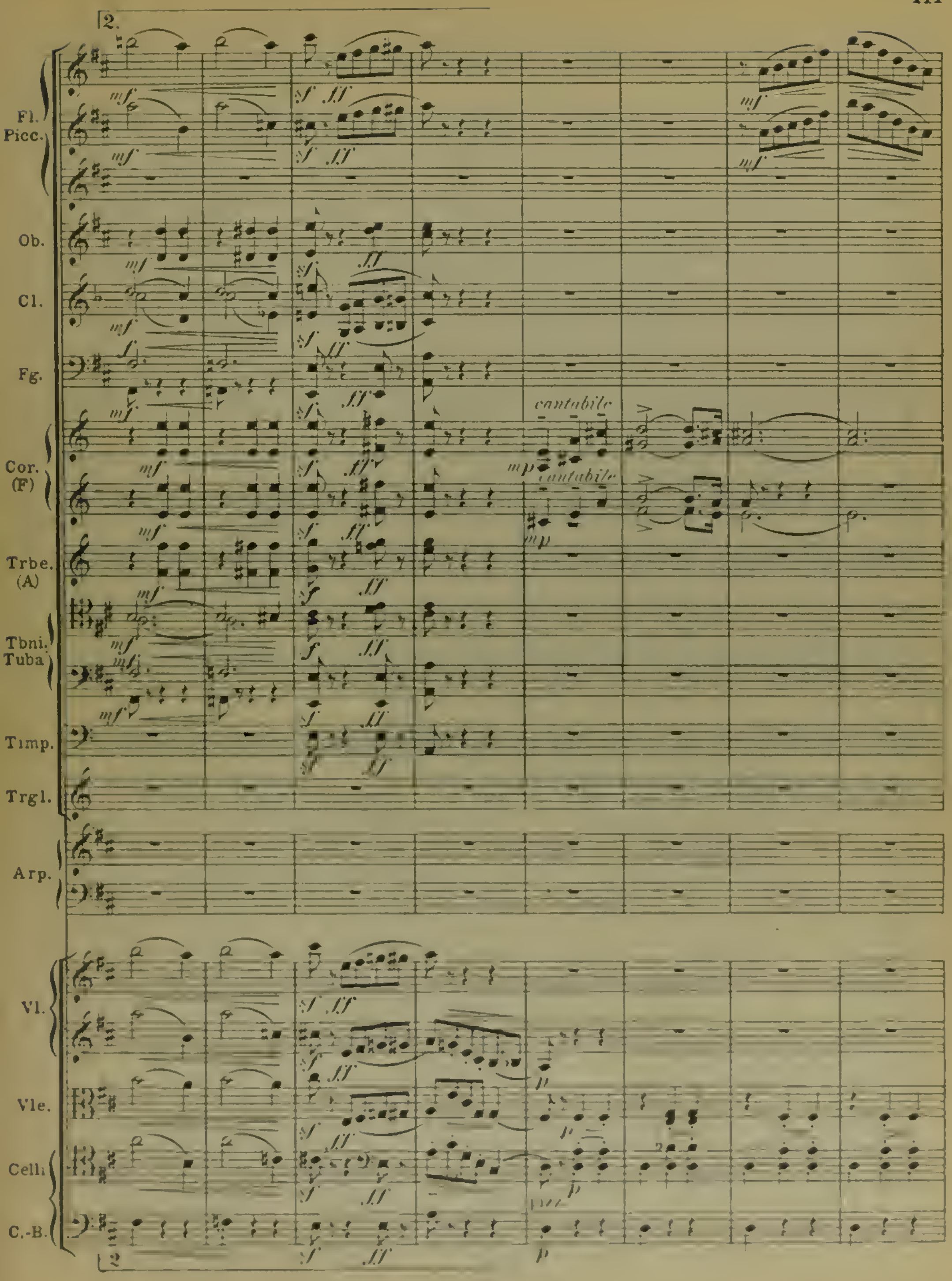

Arp.
Arp.
riten.
30
Arp.
a tempo
dolce cantabile
40
Cor.
(F)
p
p dolce cantabile
Vle.
pp
simile
Celli
pp
simile
pizz.
C.-B.
p

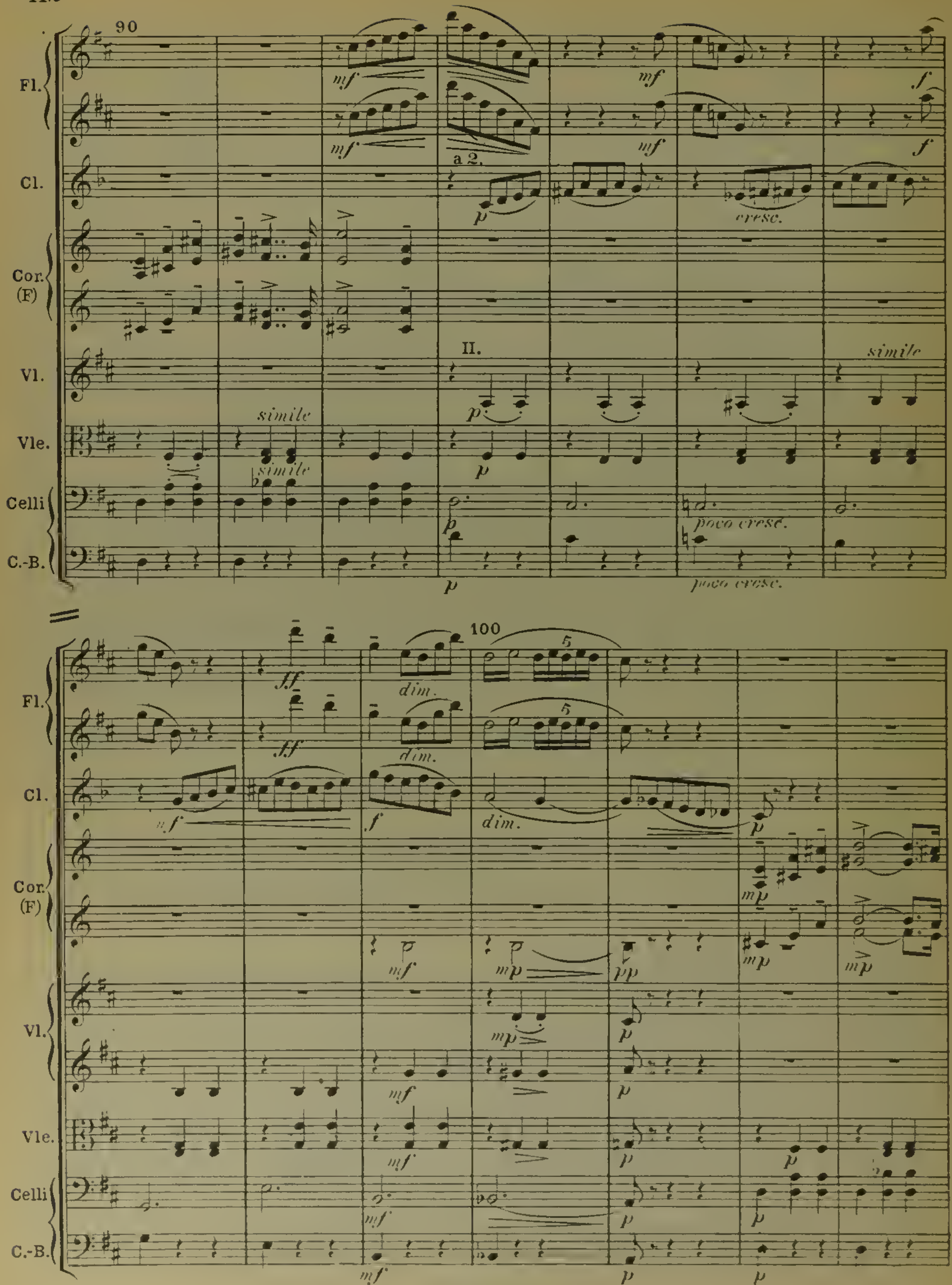

Solo I.
cre - - - scen - - - - do
Cl.
Cor. (F)
Vl.
Vle.
Celli
C.-B.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
50
simile
simile


Cl.
Cor. (F)
Vl.
Vle.
Celli
C.-B.
60
p
cre -
pp
cre - - scen - -
- - scen - - do -
f
mf
arco
- - do

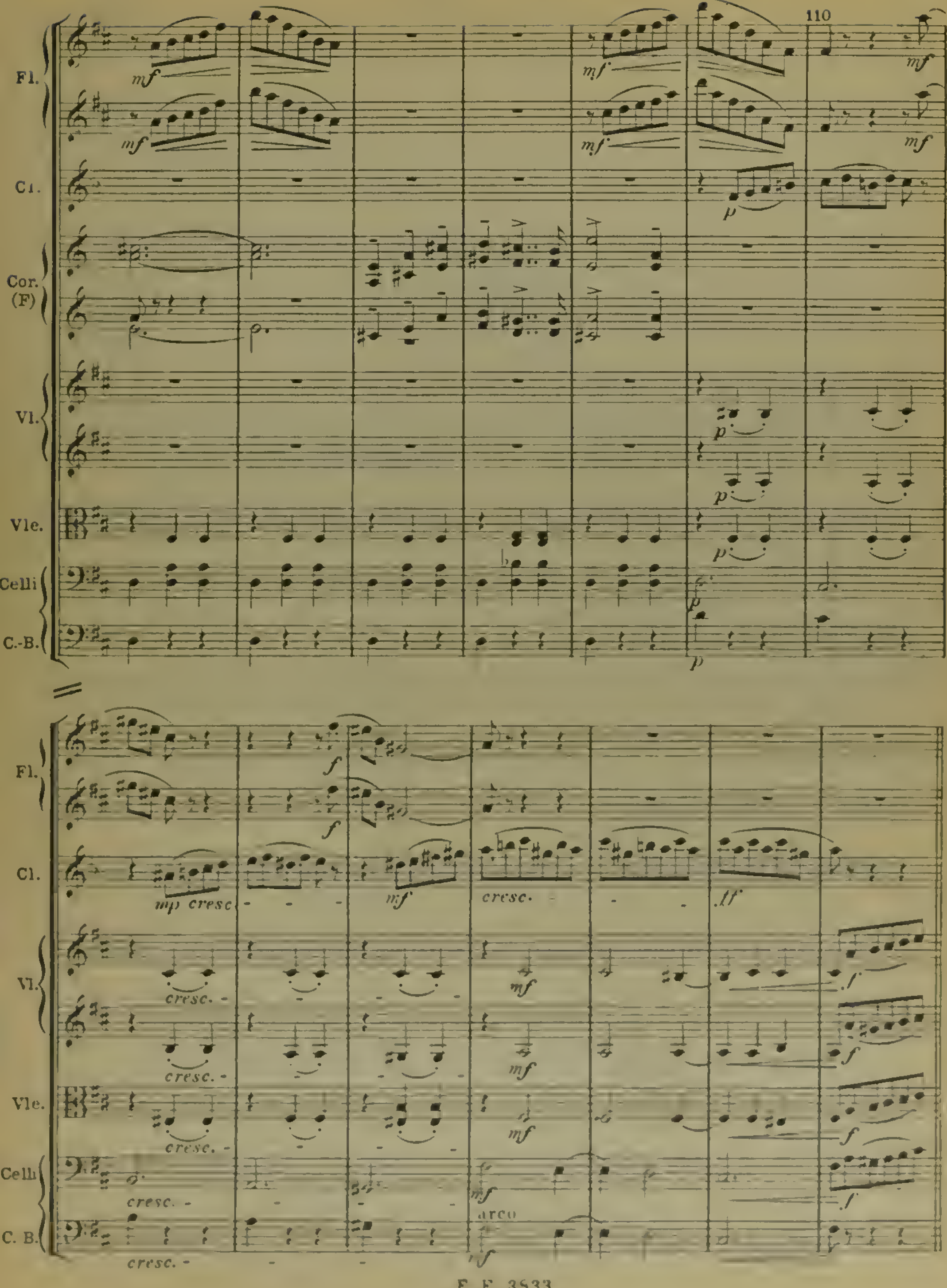

70
Fl.
Picc.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
ff
mf
mp
f

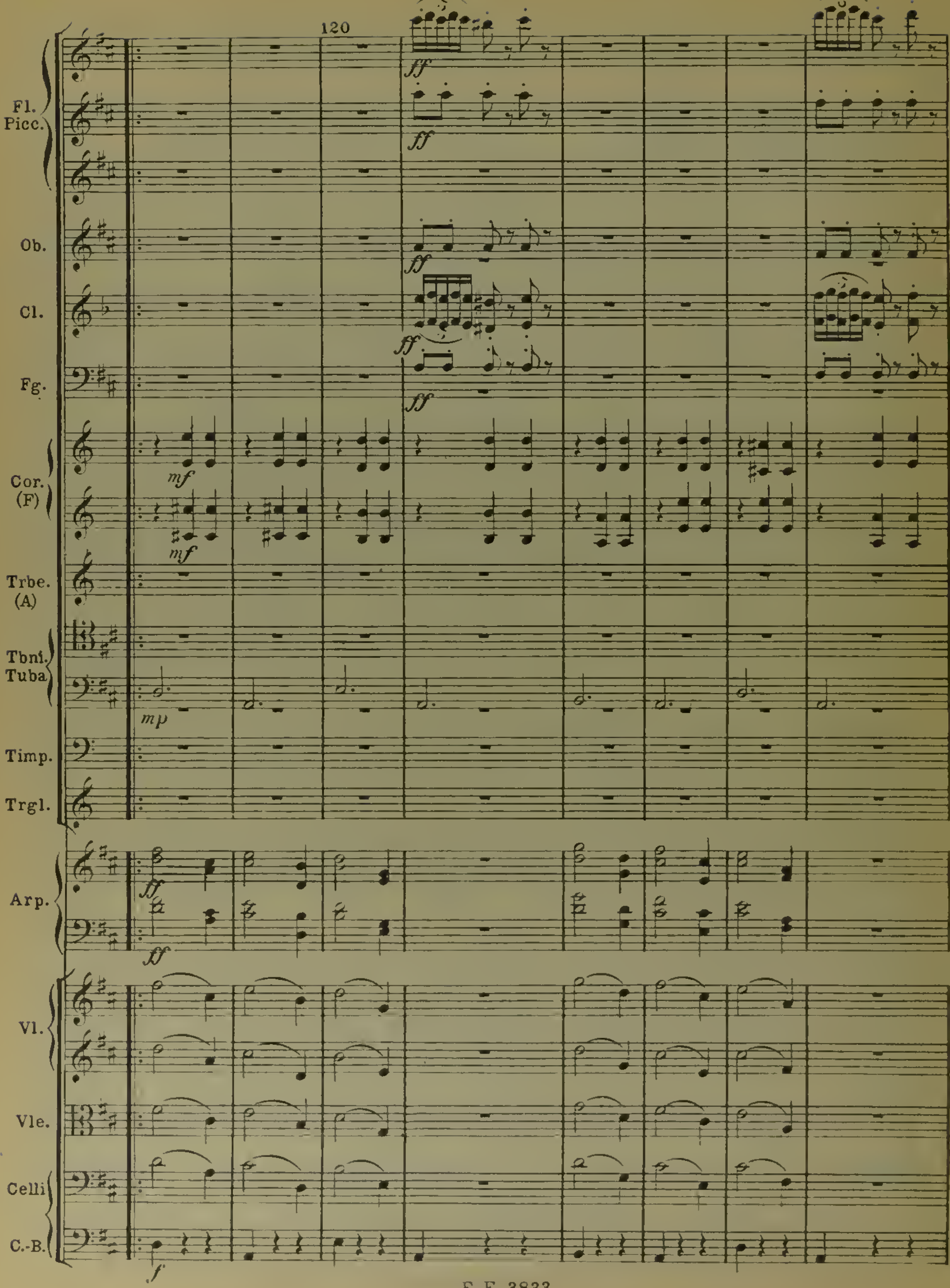

80
1
Fl.
Picc.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.

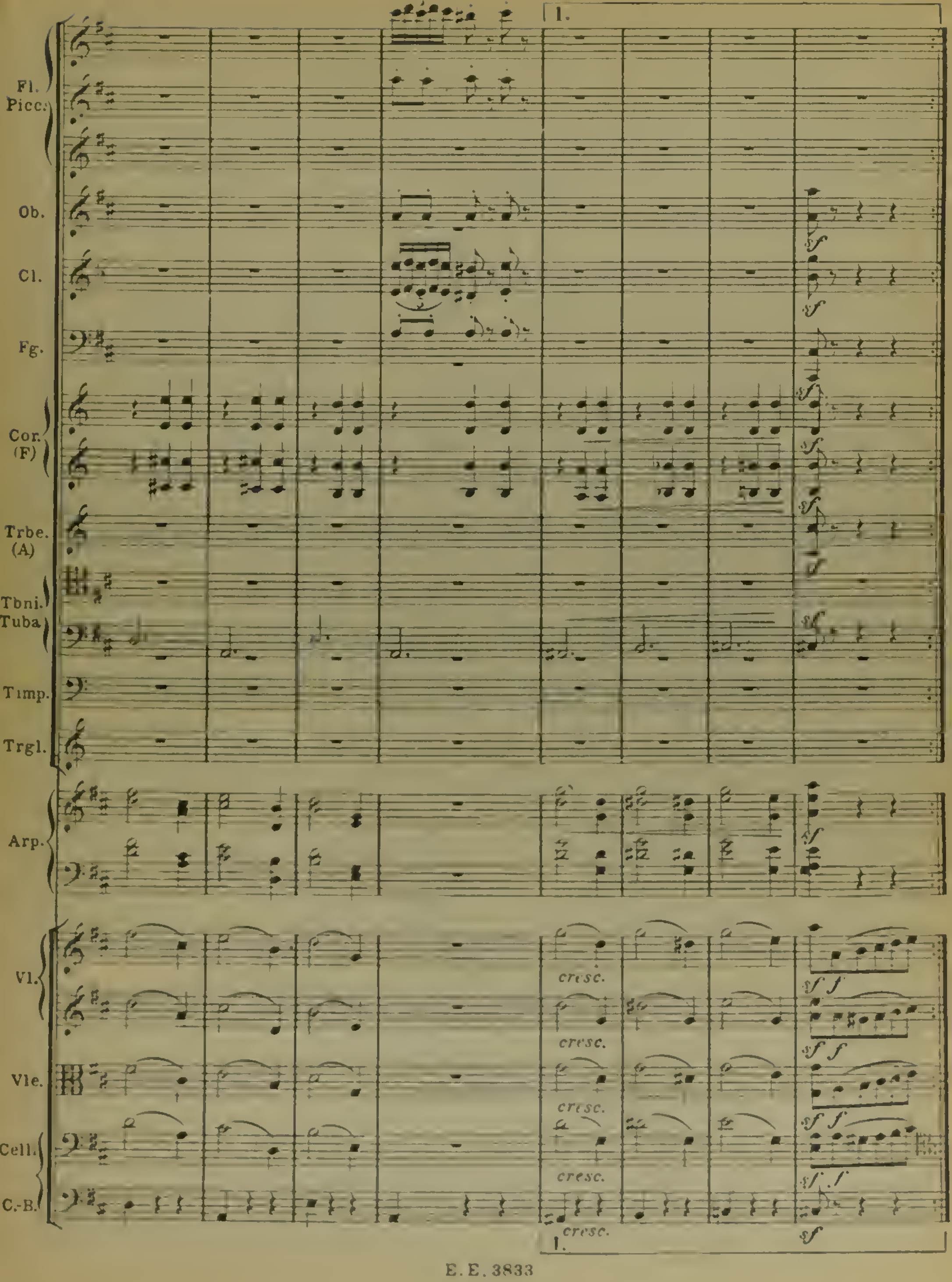

2.
Fl.
Picc.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
cantabile
cantabile
mf
f
ff
mp
p
2

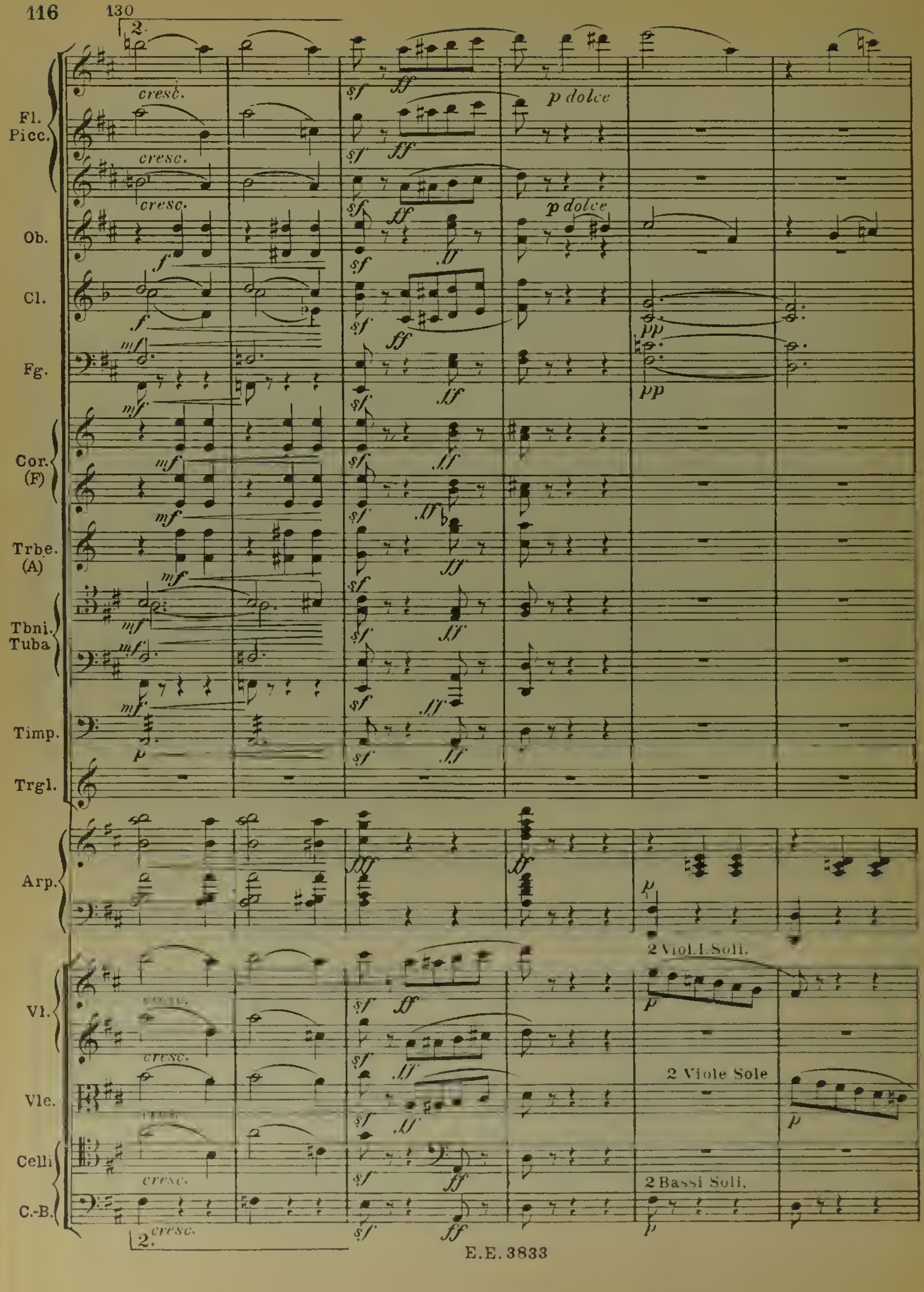


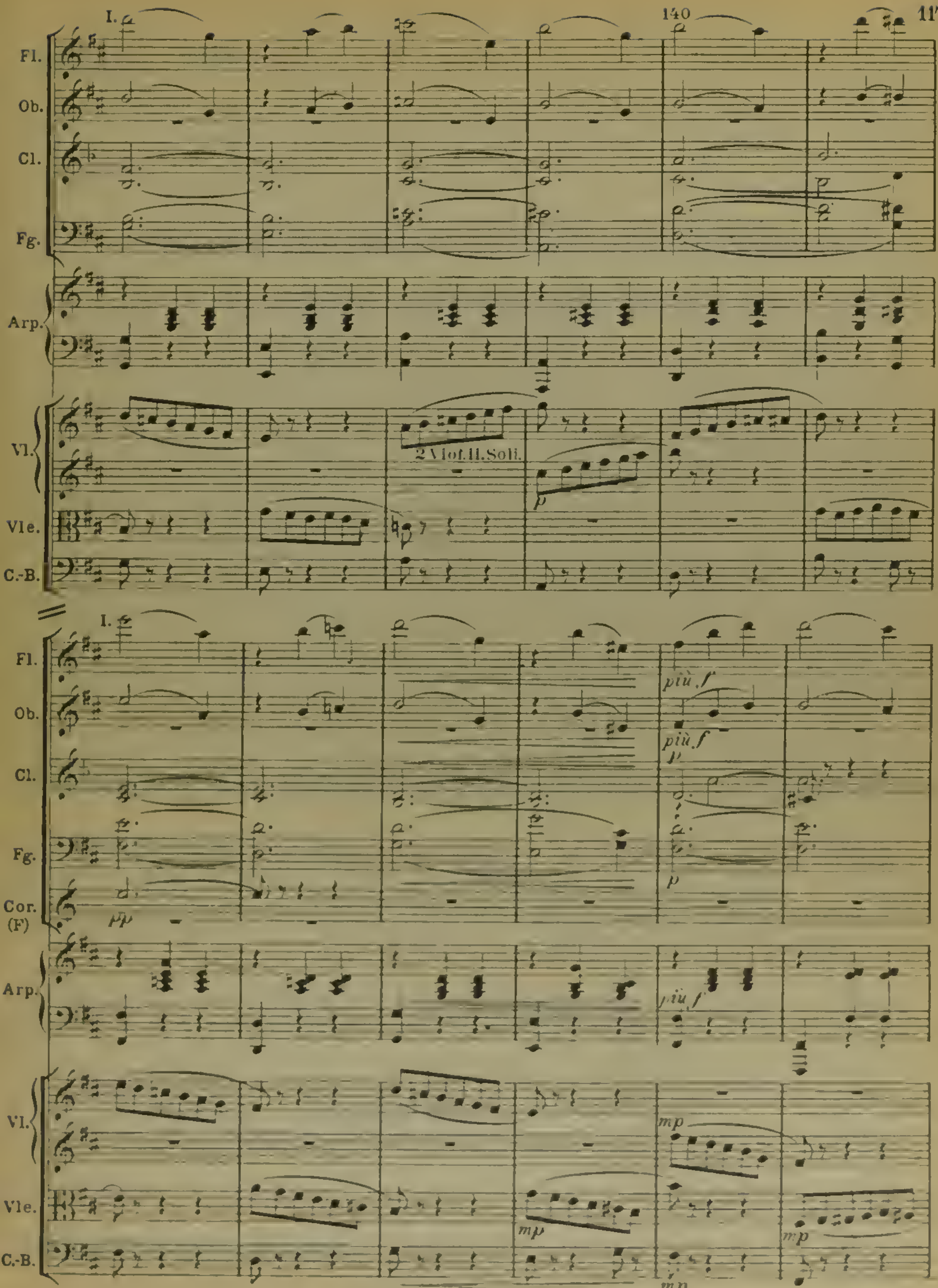
90
Fl.
Cl.
Cor. (F)
Vl.
Vle.
Celli
C.-B.
a 2.
II.
simile
cresc.
poco cresc.
100
dim.

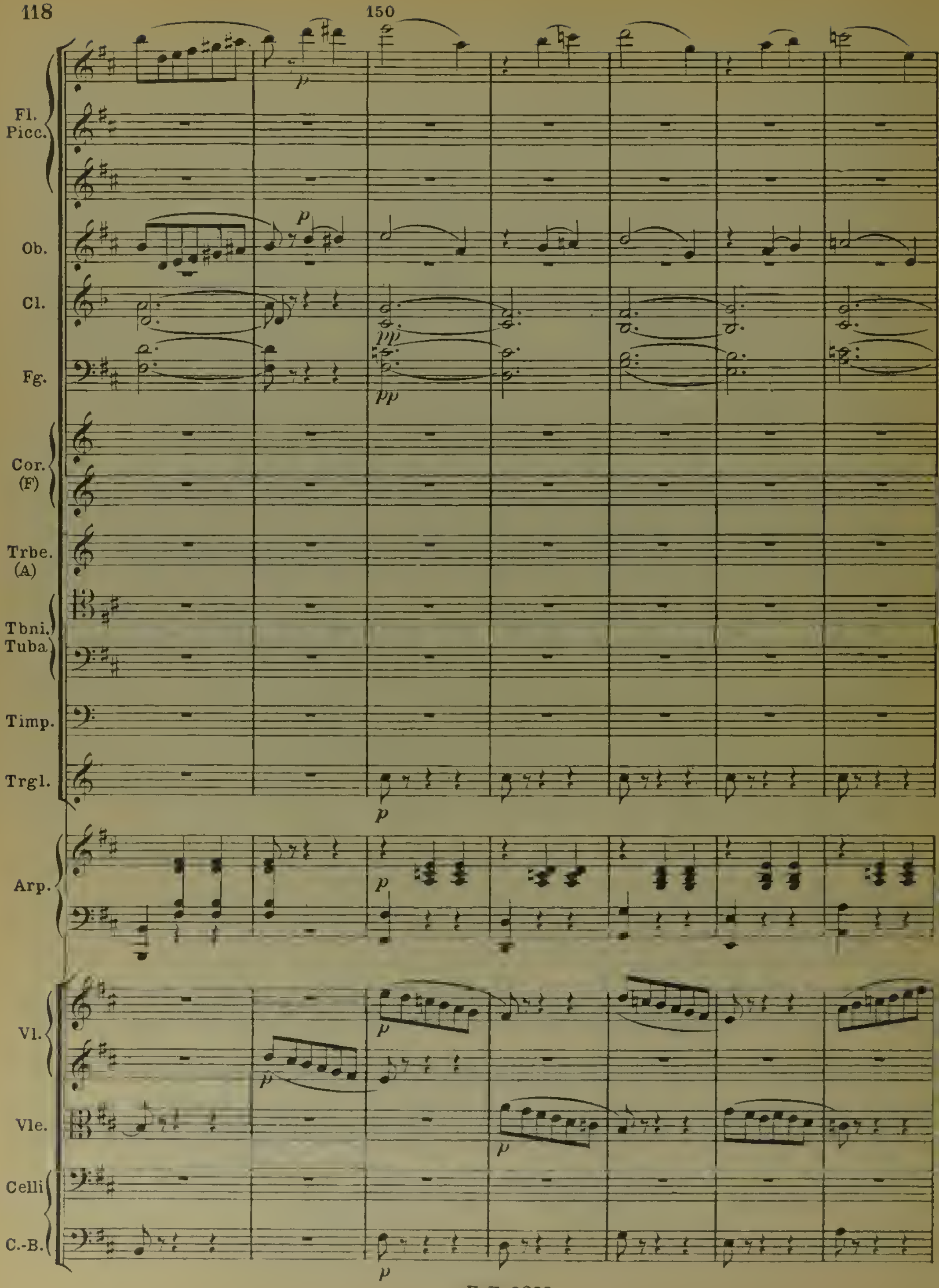

Fl.
Cl.
Cor. (F)
Vl.
Vle.
Celli
C.-B.
110
mf
p
mp cresc.
f
cresc.
ff
arco
C. B.

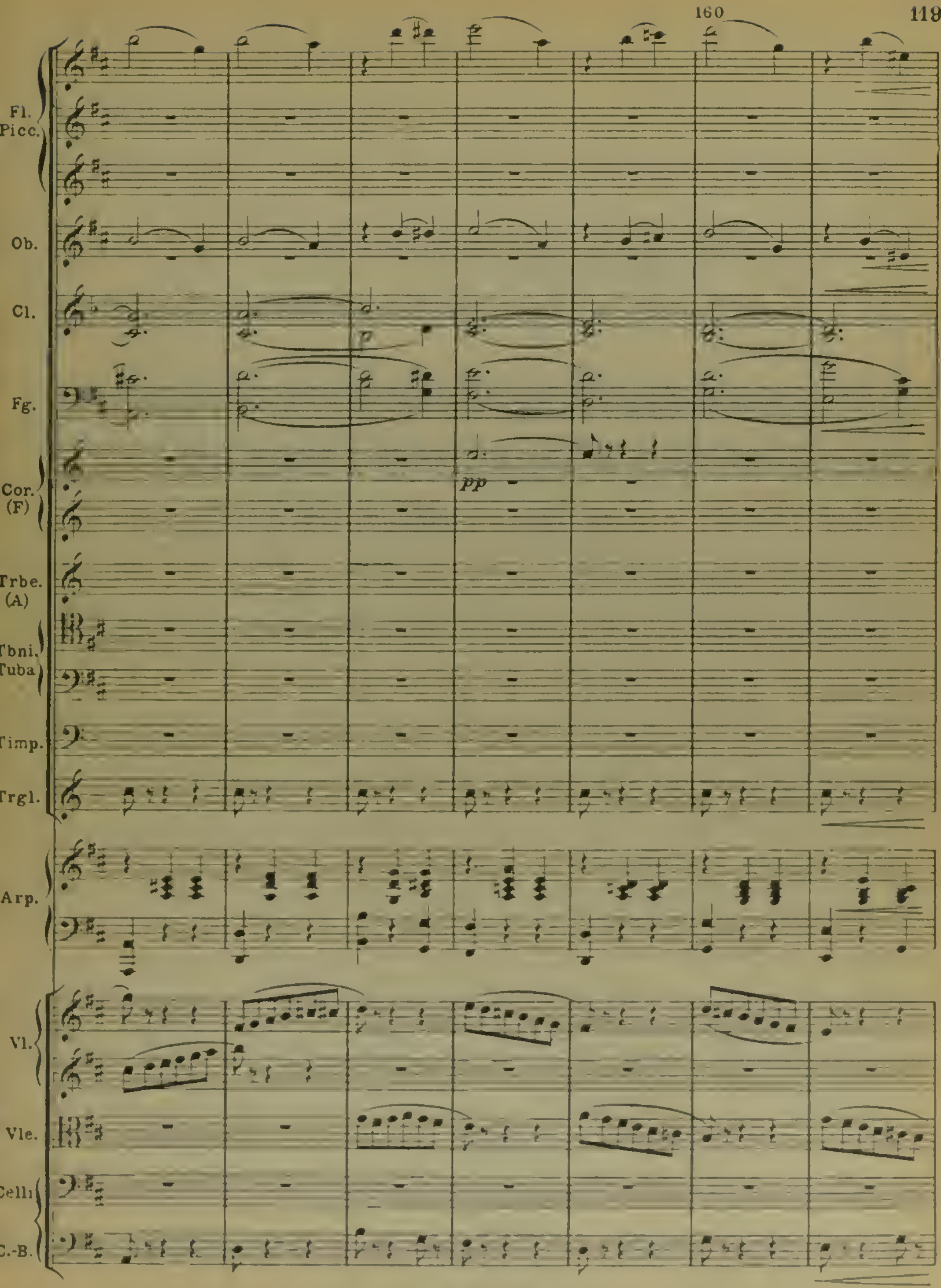

120
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
ff
mf
mp
f

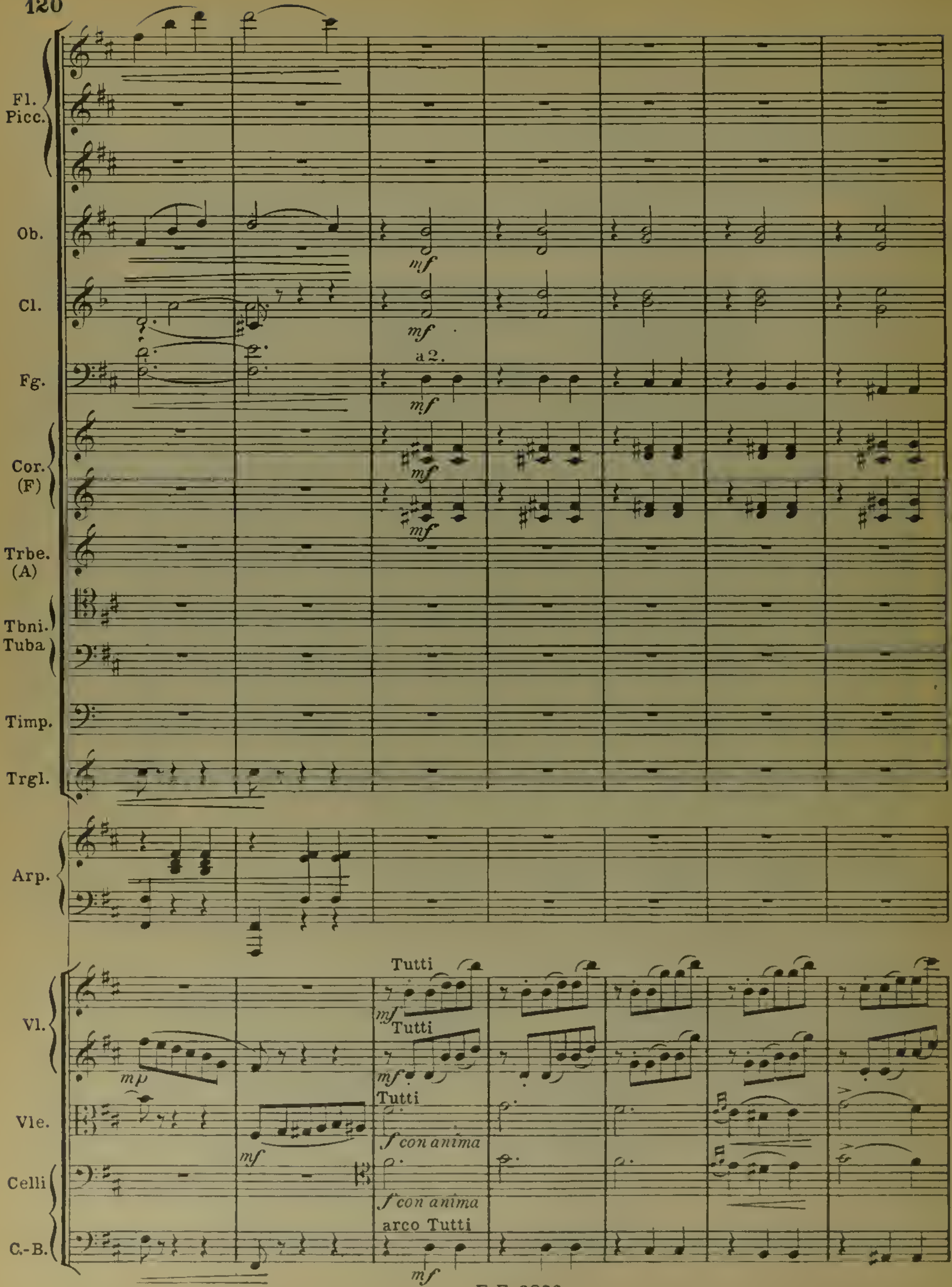

1.
Fl.
Picc.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Cell.
C.-B.
cresc.
cresc.
cresc.
cresc.
cresc.
1.

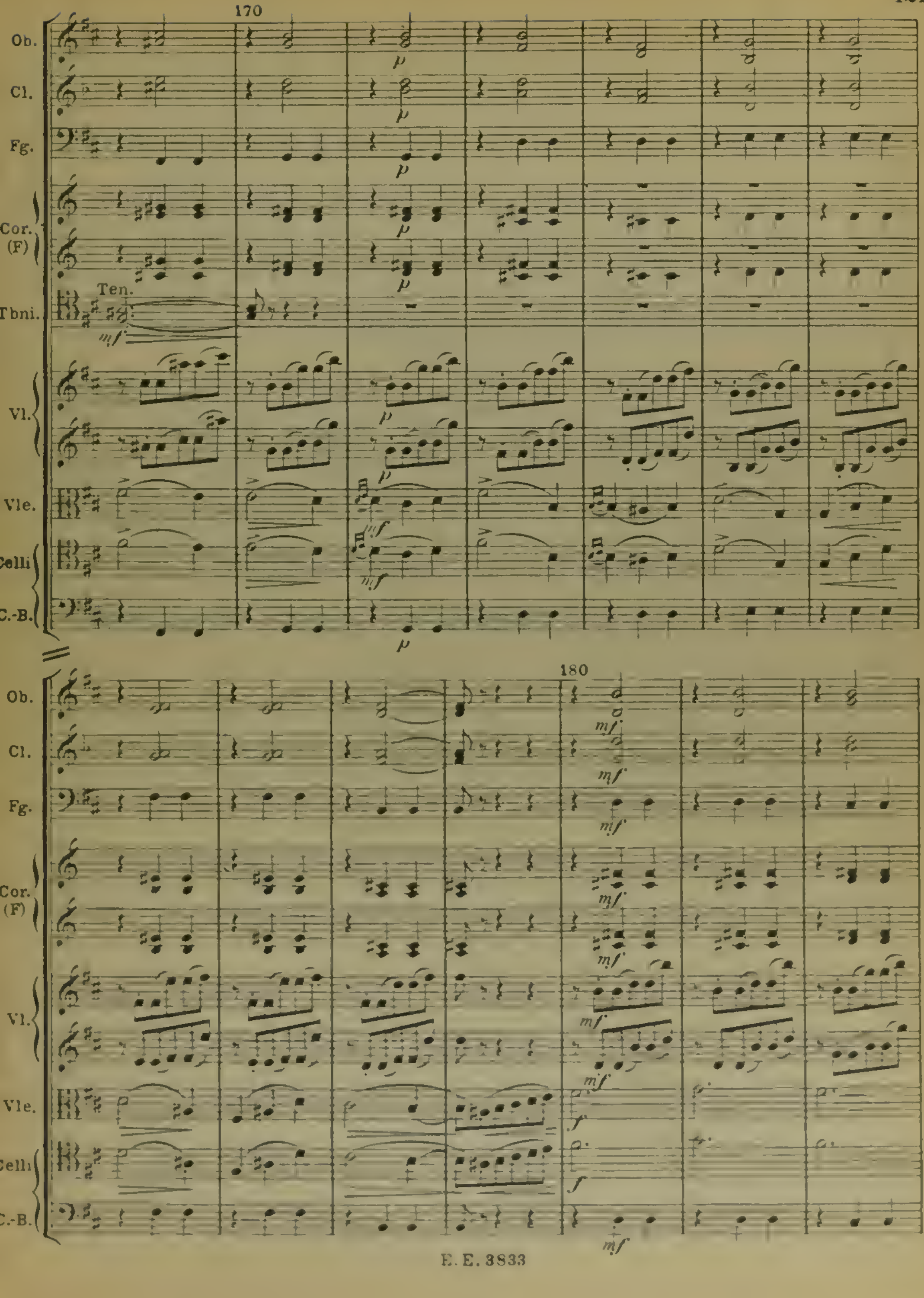

130
2.
cresc.
p dolce
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Trgl.
Arp.
2 Viol. I. Soli.
Vl.
2 Viole Sole
Vle.
Celli
2 Bassi Soli.
C.-B.

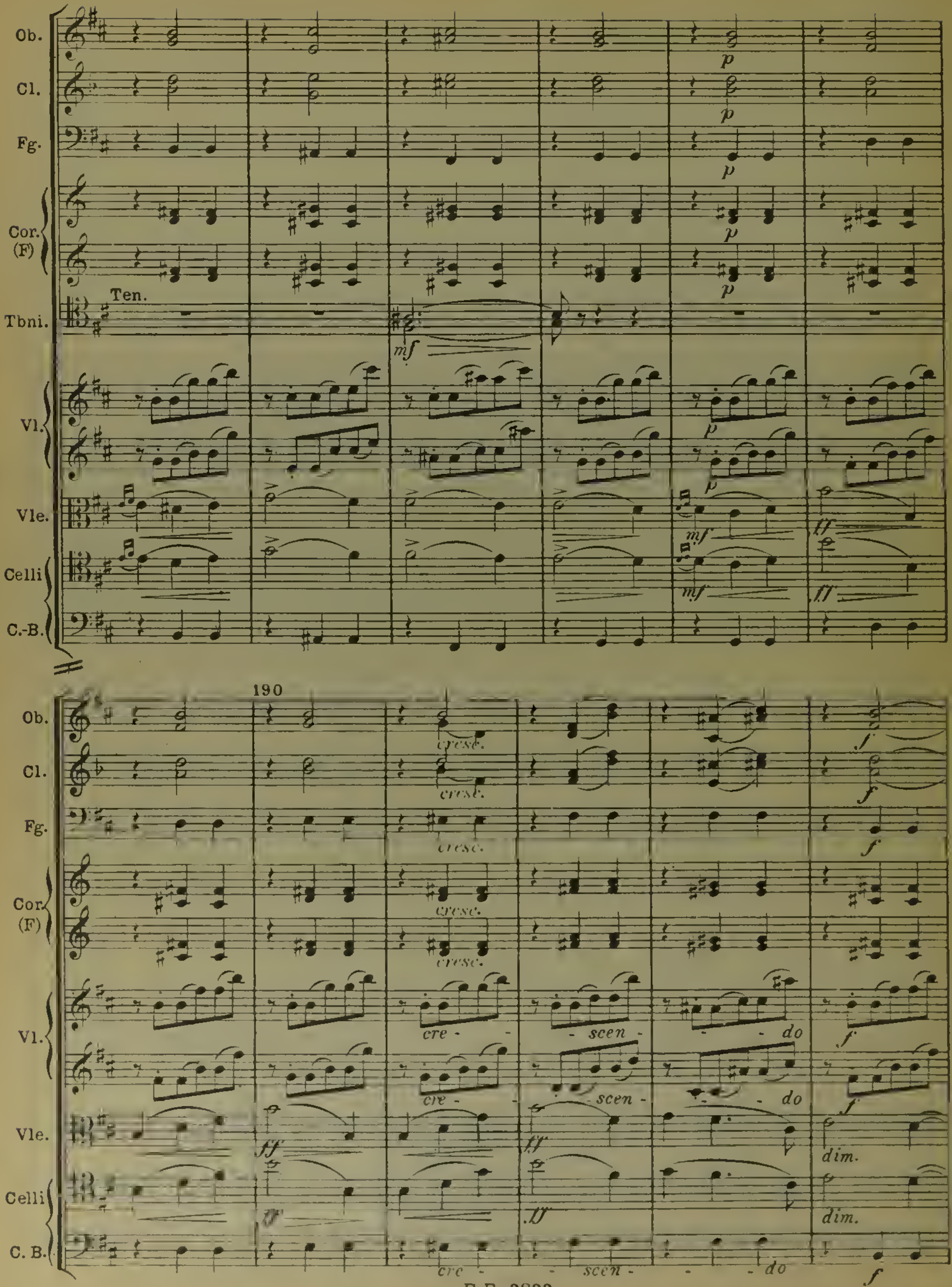

I.
140
Fl.
Ob.
Cl.
Fg.
Arp.
Vl.
2 Viol. II. Soli
p
Vle.
C.-B.
I.
Fl.
più f
Ob.
più f
Cl.
p
Fg.
p
Cor. (F)
pp
Arp.
più f
Vl.
mp
Vle.
mp
mp
C.-B.
mp

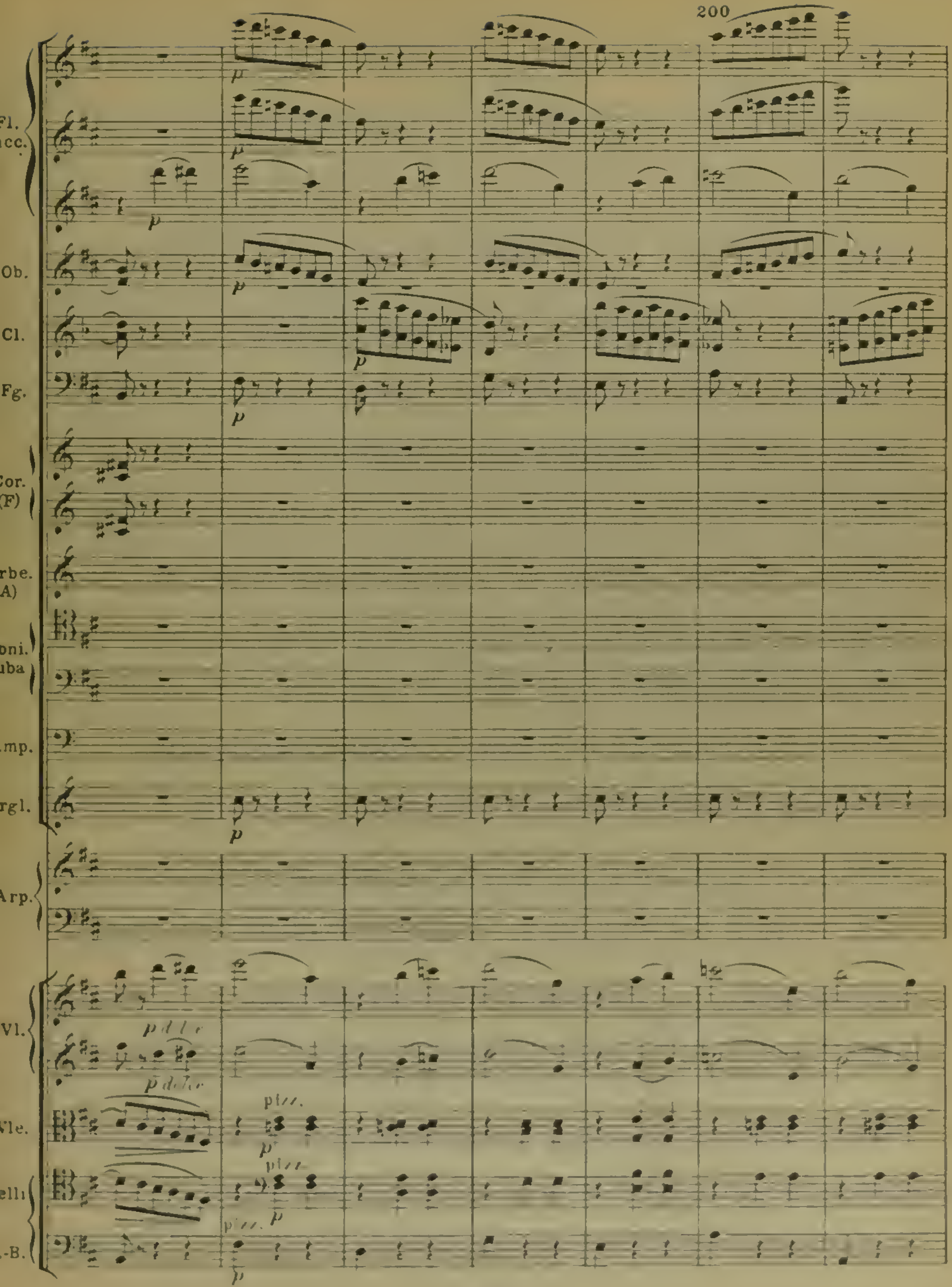

150
Fl.
Picc.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.

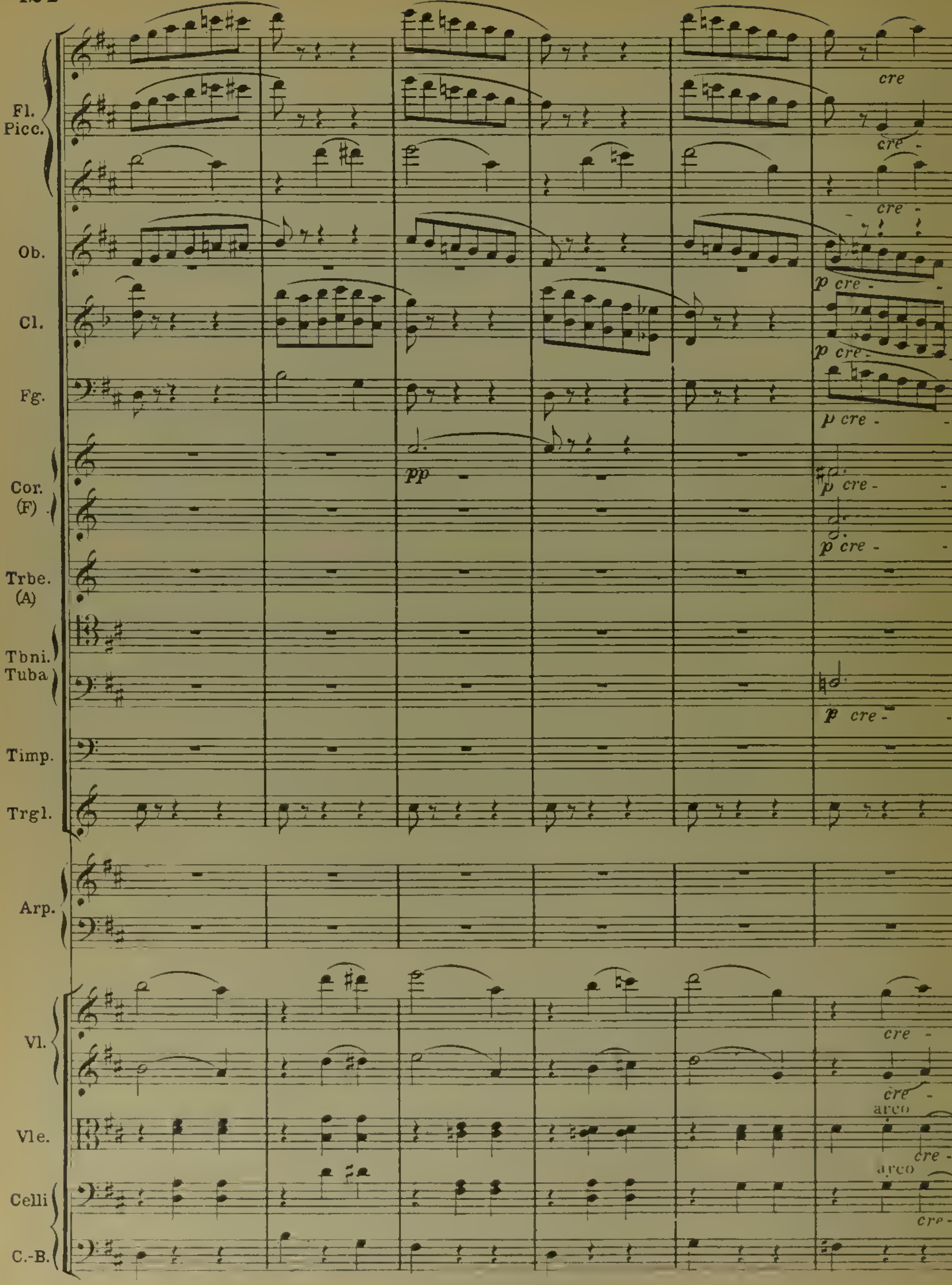

160
Fl.
Picc.
Ob.
Cl.
p
Fg.
Cor.
(F)
pp
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.

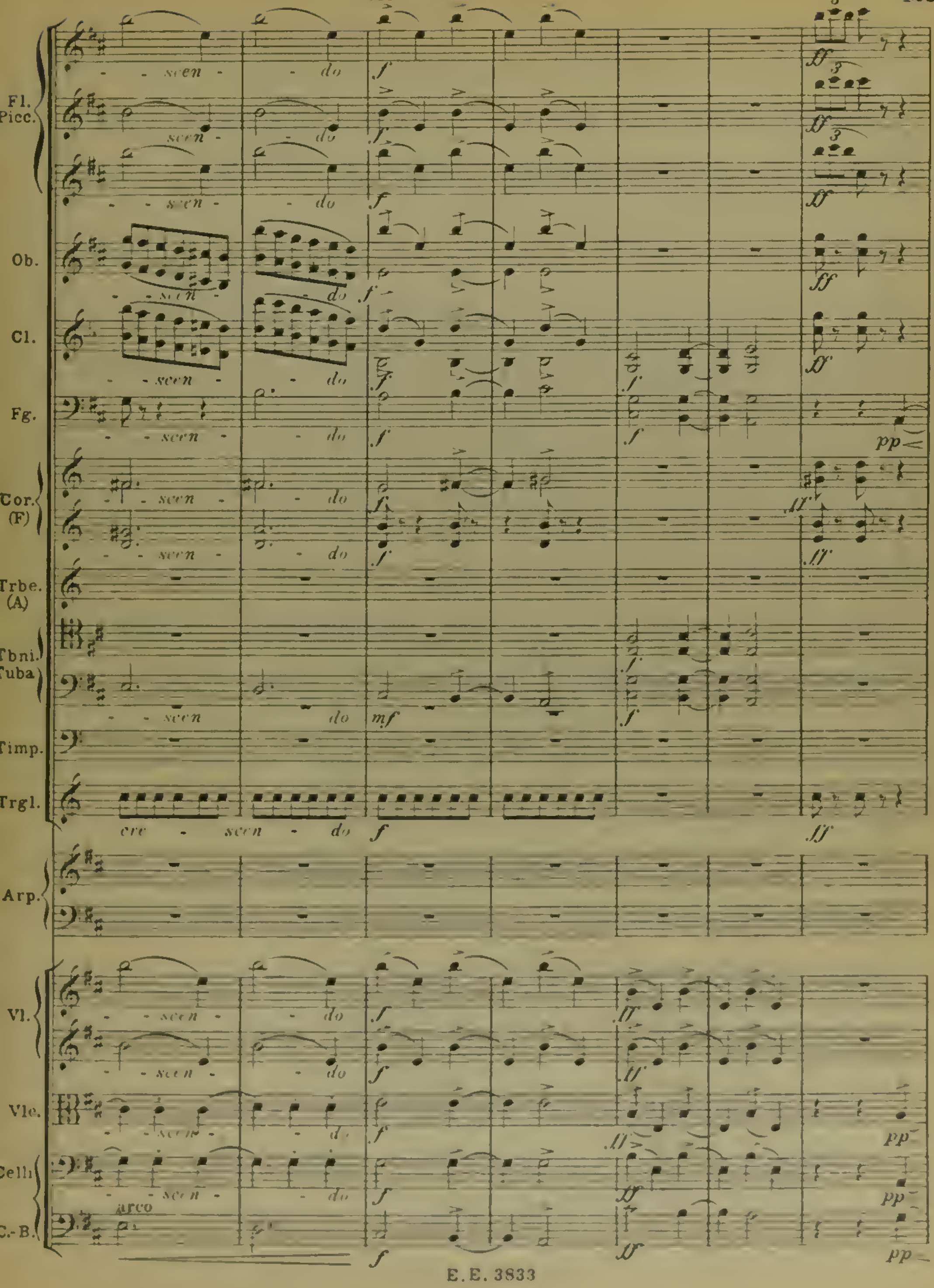

Fl.
Picc.
Ob.
Cl.
Fg.
a 2.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
Tutti
mp
mf
f con anima
arco Tutti

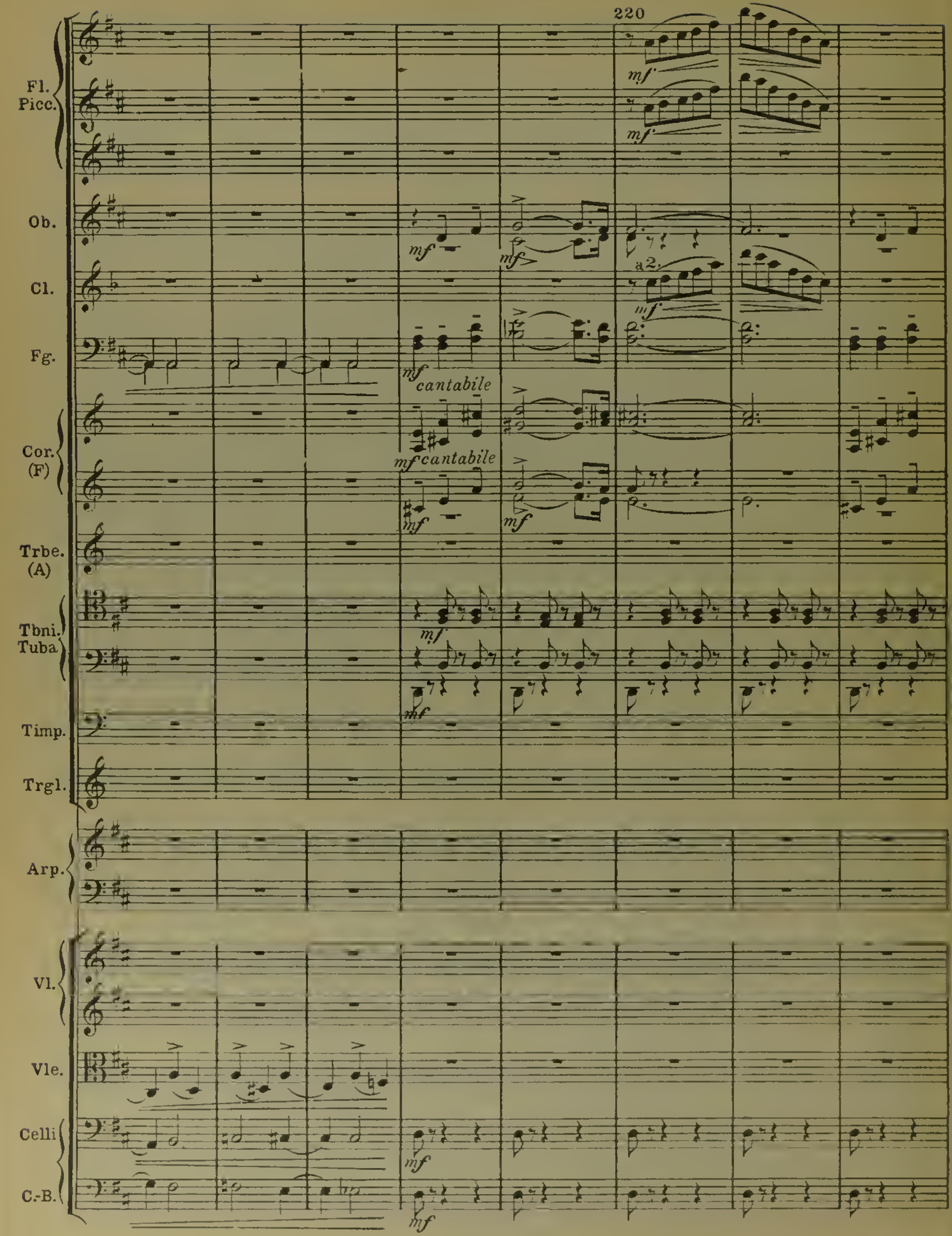

170
Ob.
Cl.
Fg.
Cor. (F)
Ten.
Tbni.
Vl.
Vle.
Celli
C.-B.
180

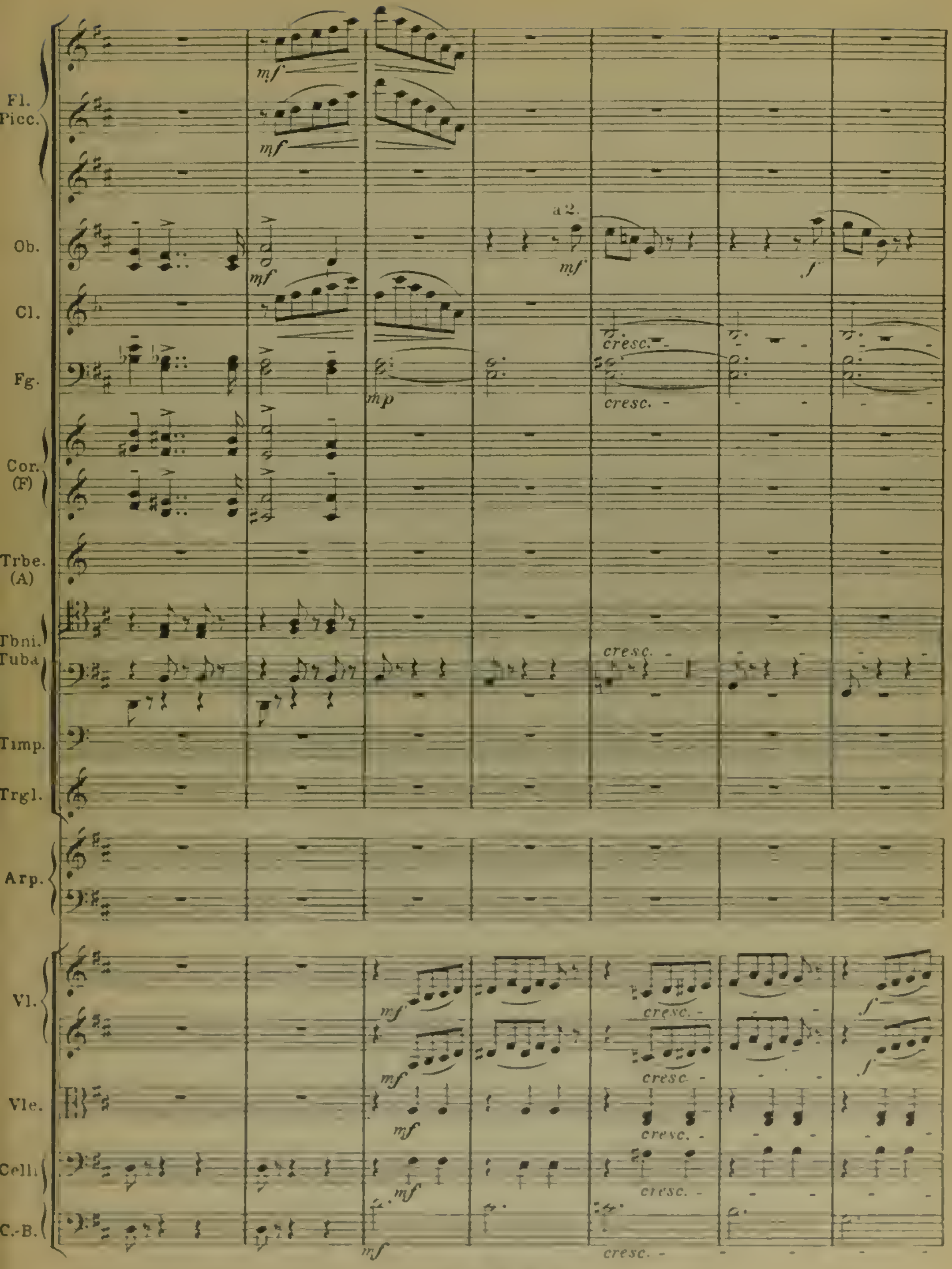

Ob.
Cl.
Fg.
Cor. (F)
Ten.
Tbni.
mf
Vl.
p
Vle.
mf
ff
Celli
mf
ff
C.-B.
190
Ob.
cresc.
f
Cl.
cresc.
f
Fg.
cresc.
f
Cor. (F)
cresc.
cresc.
Vl.
cre - - scen - - do
f
cre - - scen - - do
f
Vle.
ff
ff
dim.
Celli
ff
ff
dim.
C. B.
cre - - scen - - do
f

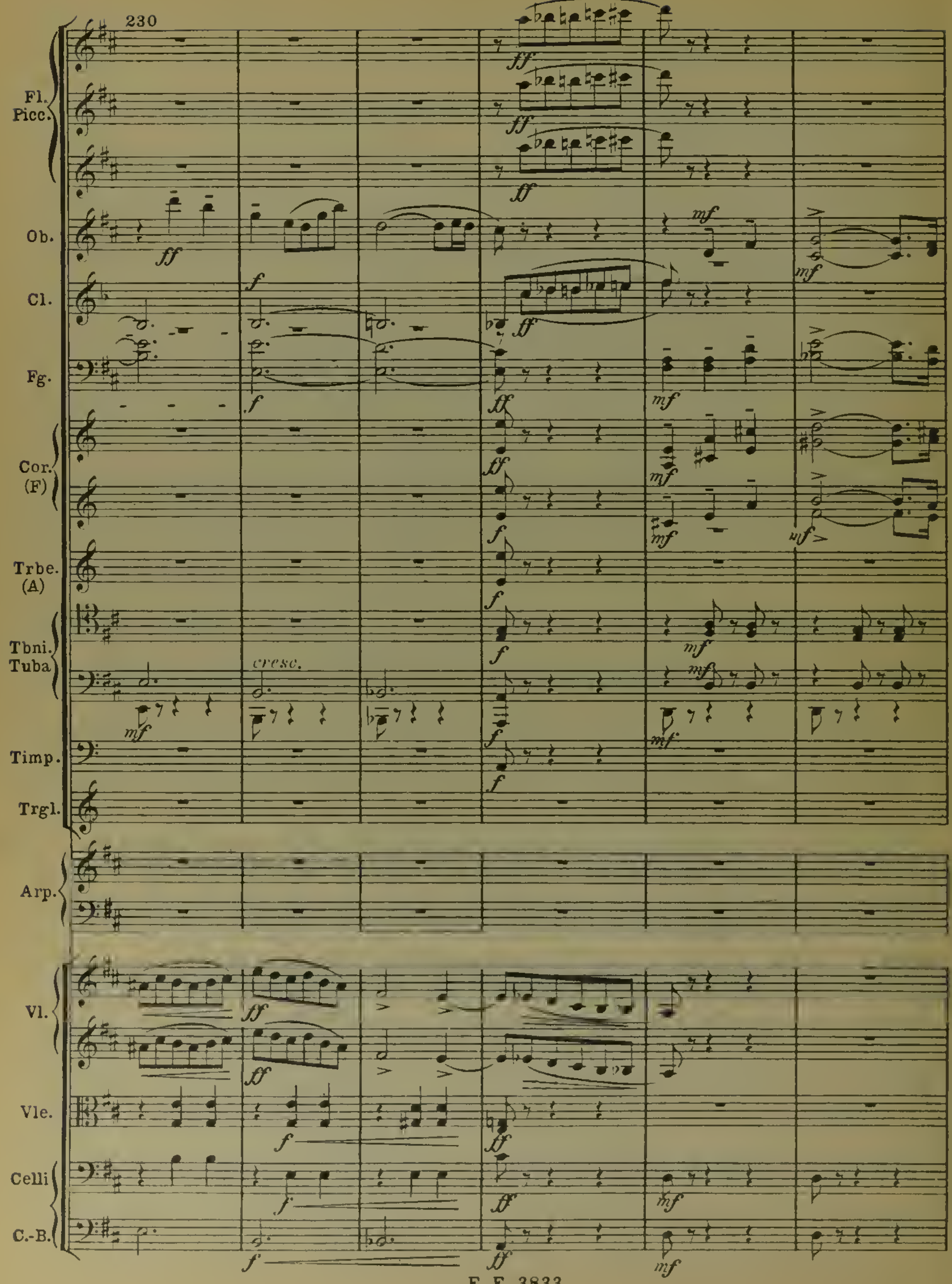

200
Ob.
Cl.
Fg.
Vl.
pizz.
pizz.
pizz.

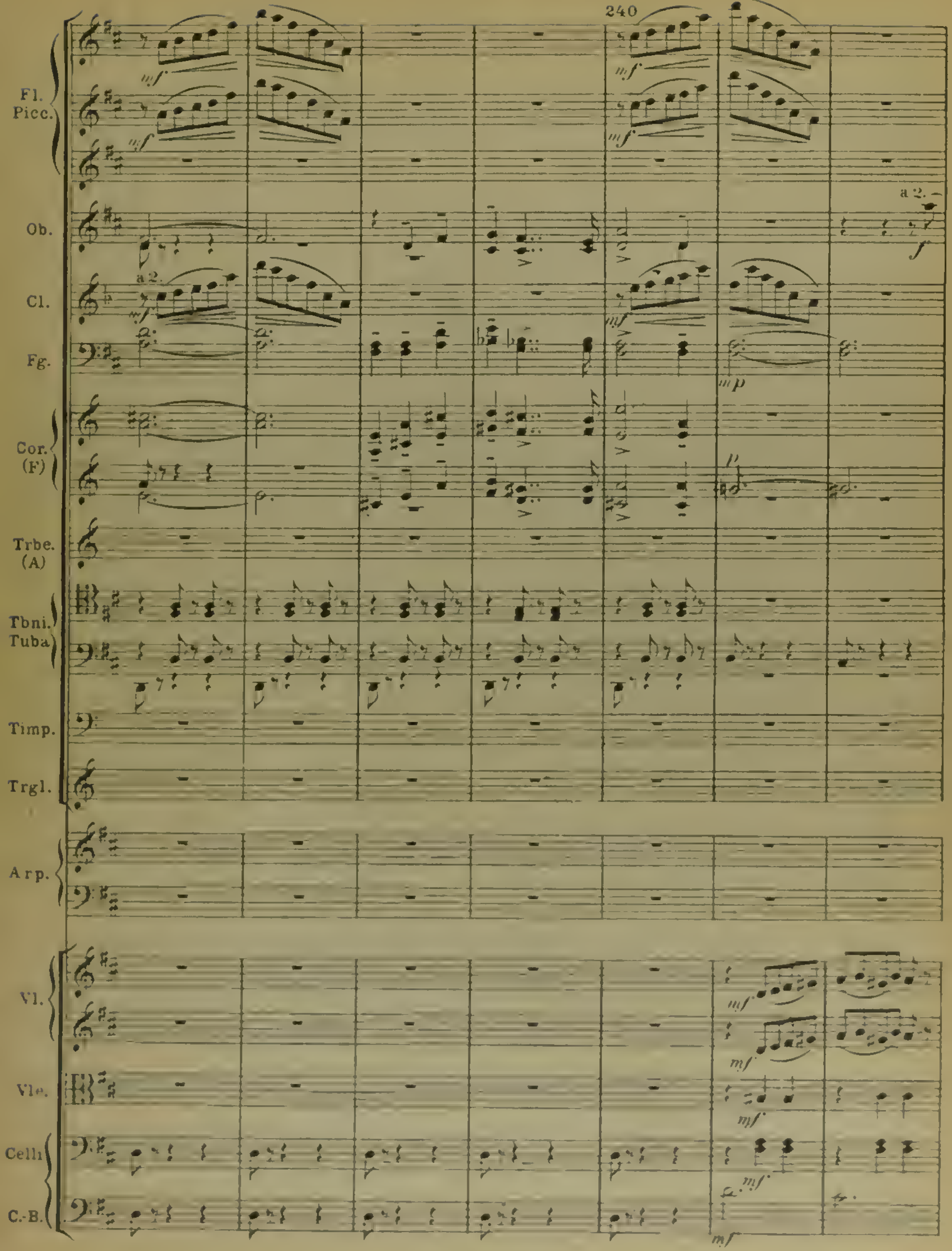

Fl. Picc.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni. Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
cre
pp
p cre
p cre
p cre
p cre
p cre
p cre
arco
arco


210
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Trbe. (A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
scen - do
cre - scen - do
arco
f
ff
mf
pp


220
Fl.
Picc.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
mf
cantabile
a2.


Fl.
Picc.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
mf
a 2.
f
mp
cresc.


230
Fl.
Picc.
Ob.
Cl.
Fg.
Cor.
(F)
Trbe.
(A)
Tbni.
Tuba
Timp.
Trgl.
Arp.
Vl.
Vle.
Celli
C.-B.
cresc.


240
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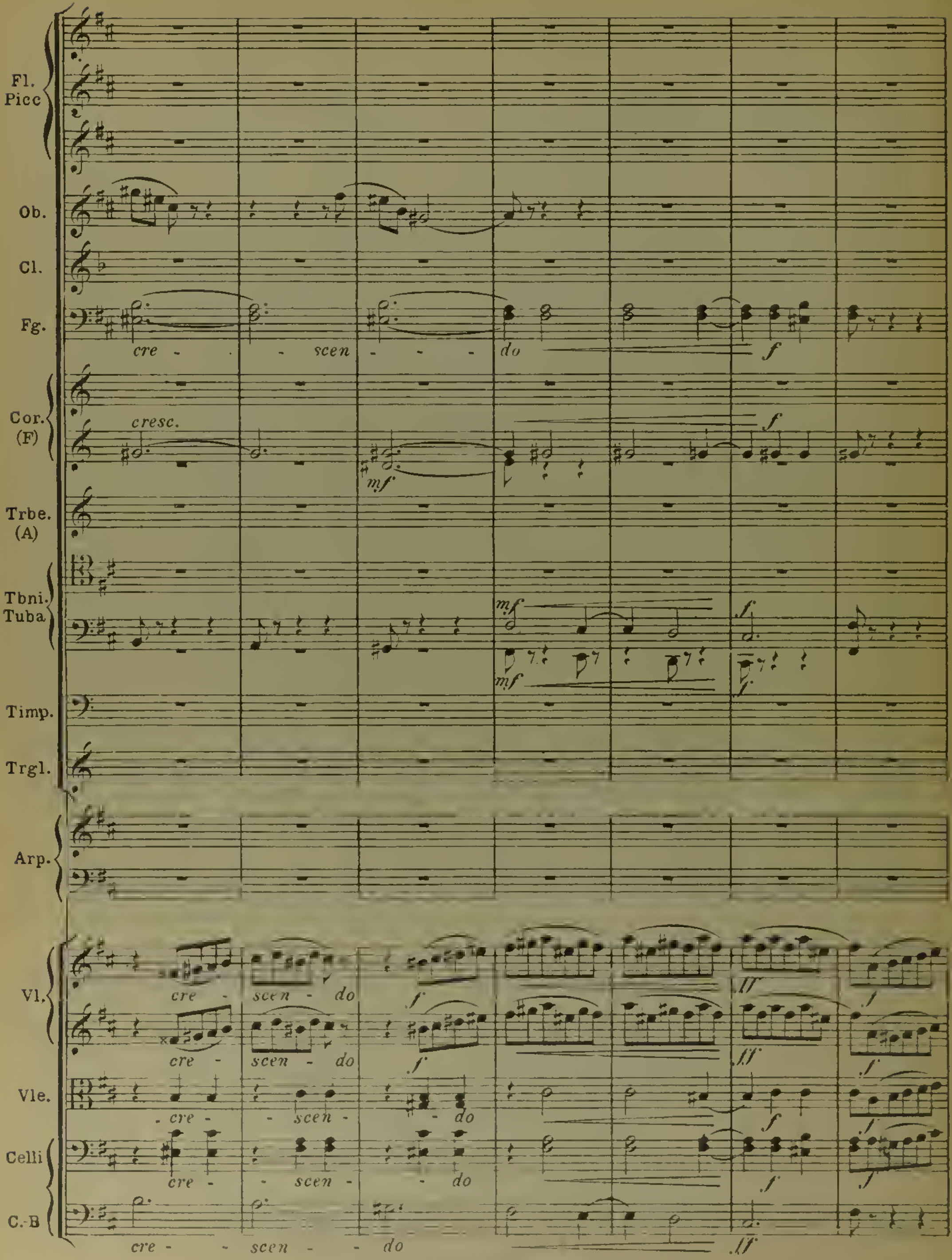
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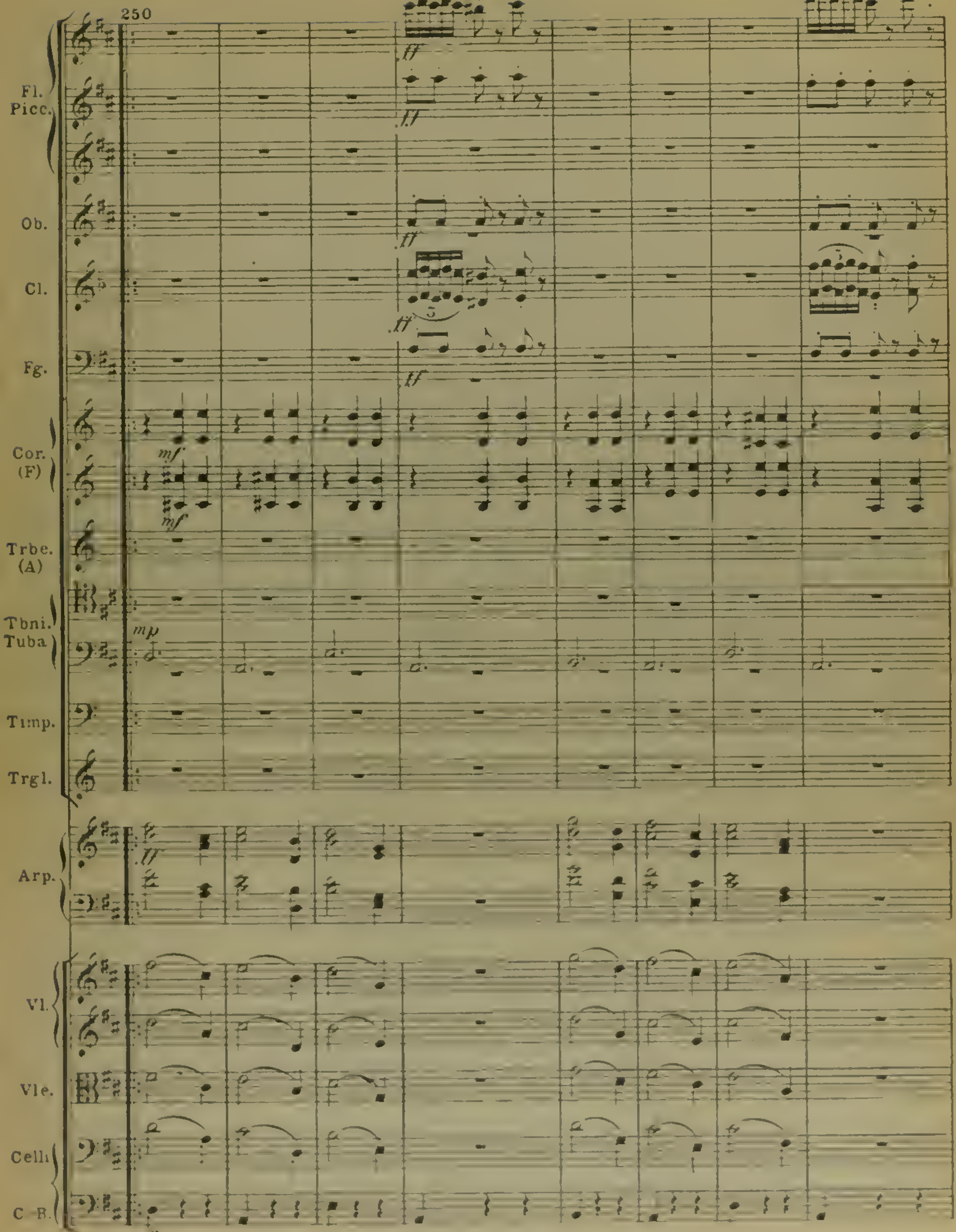
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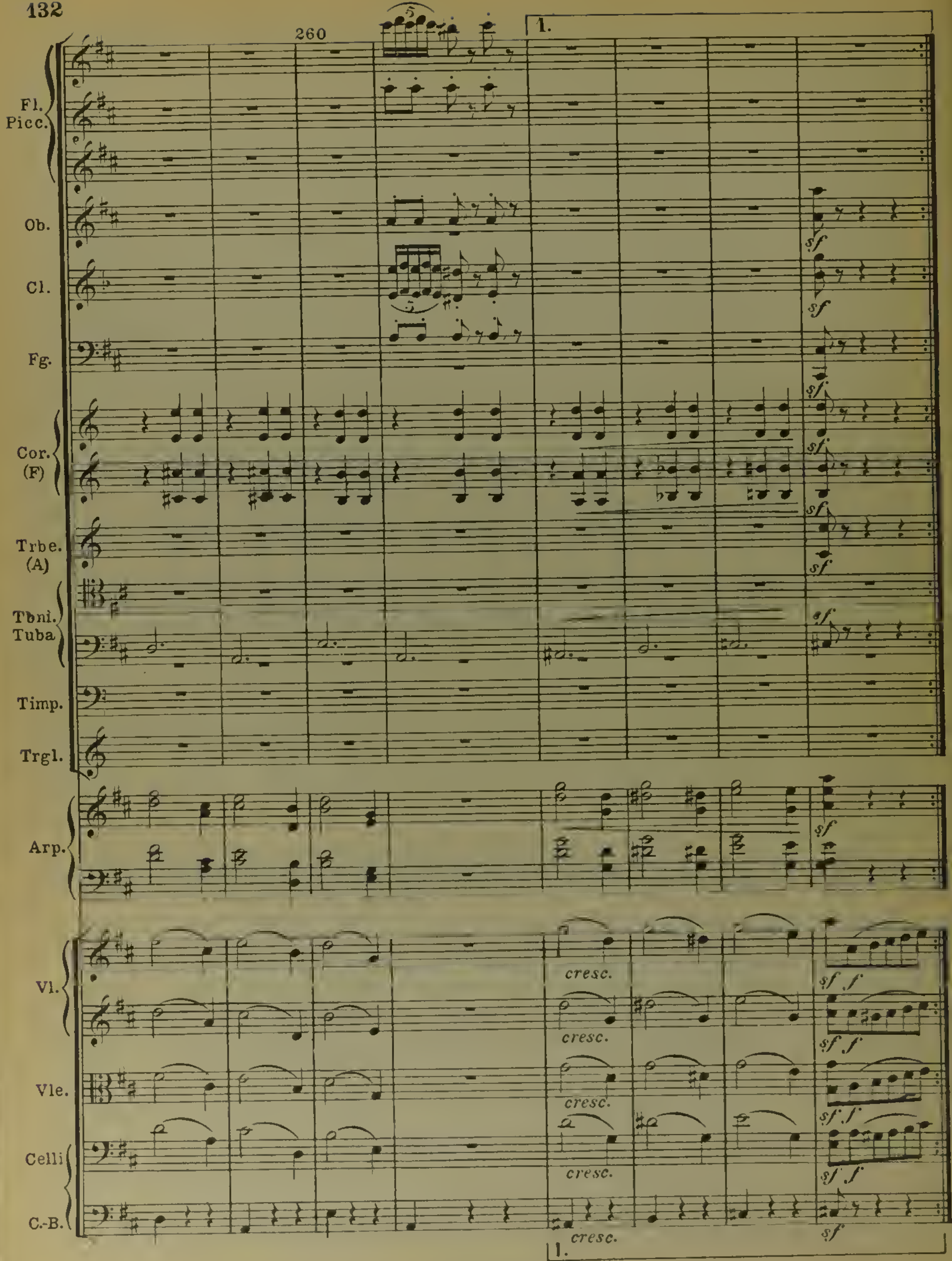
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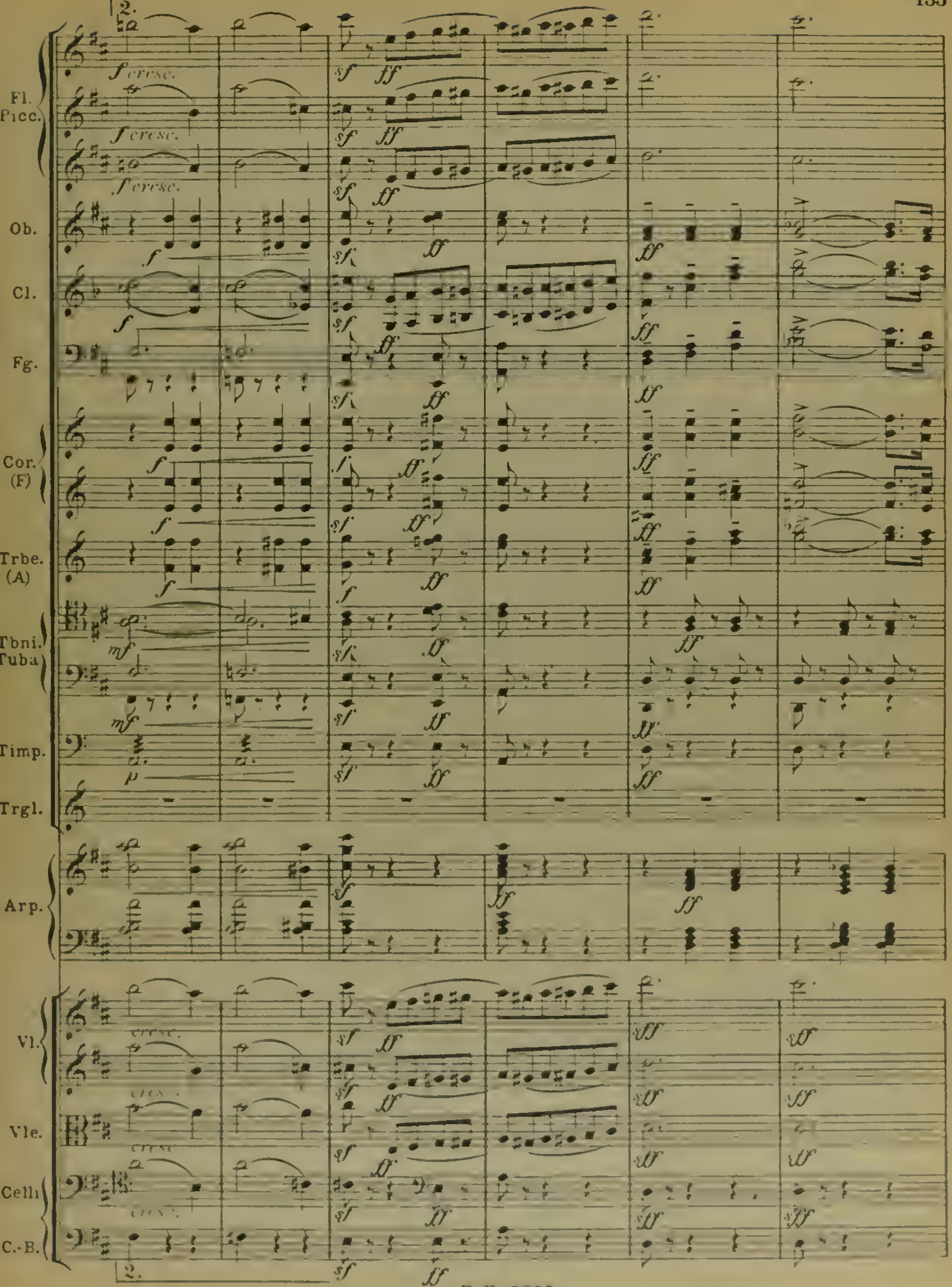
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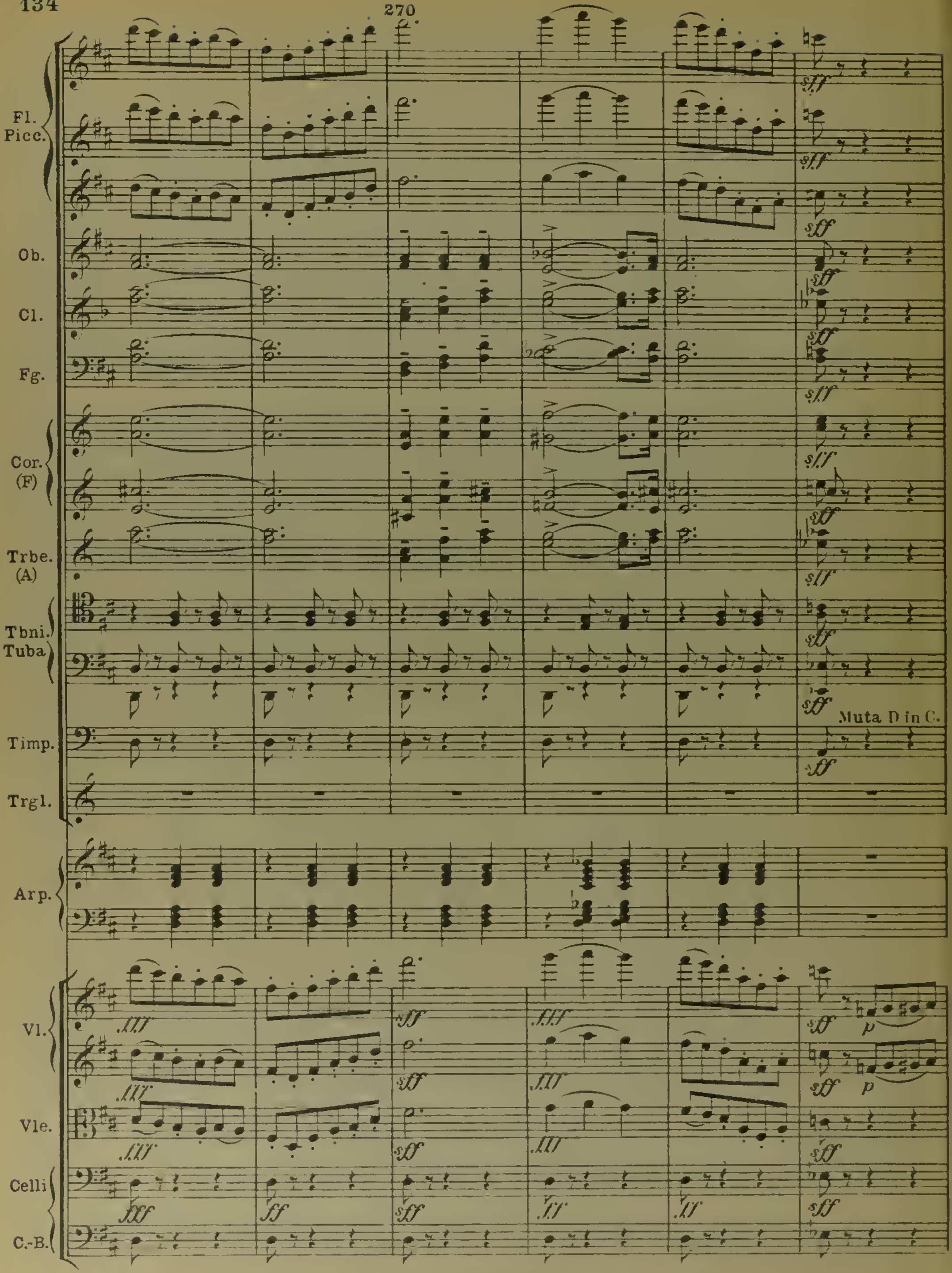
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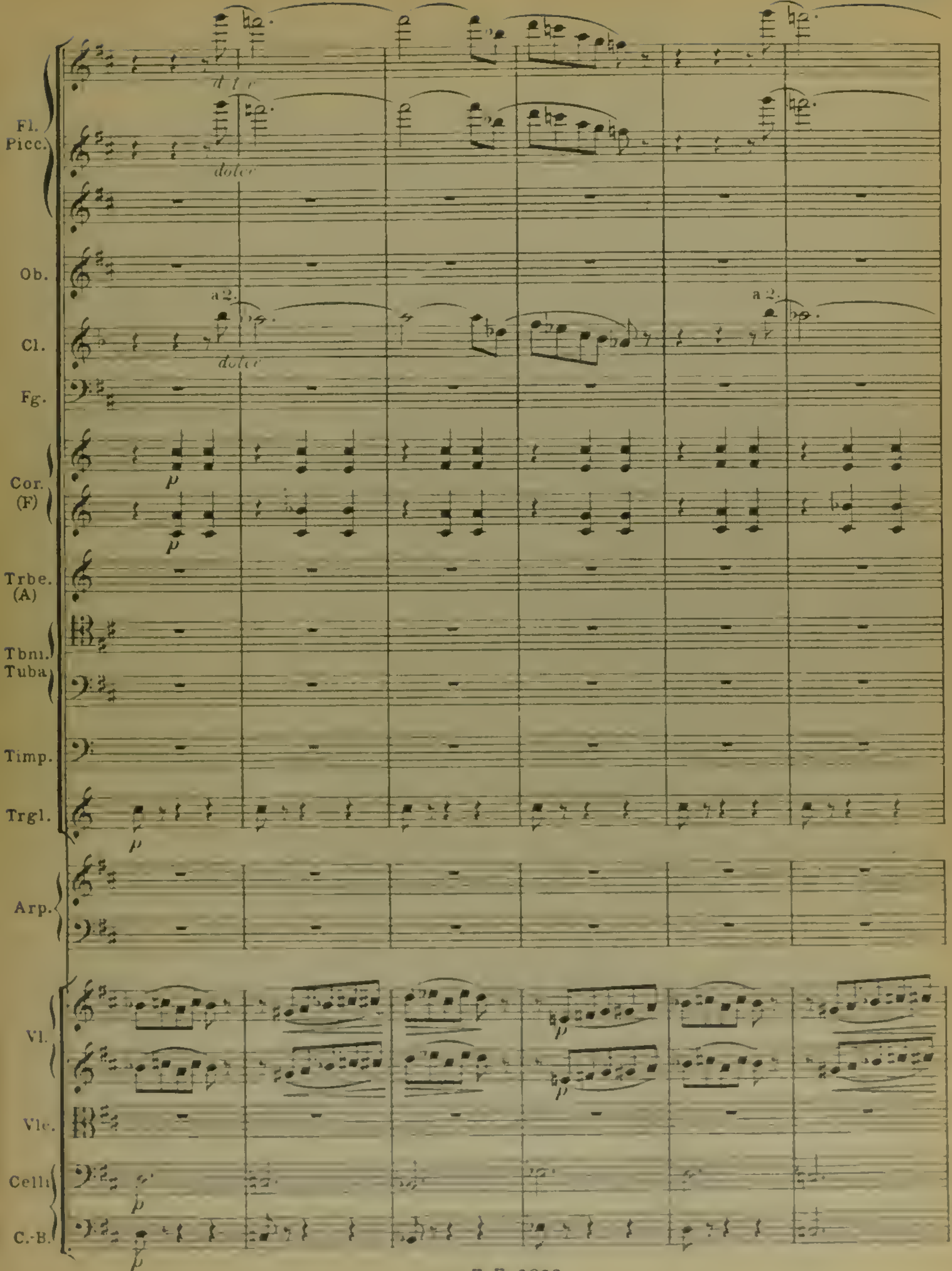
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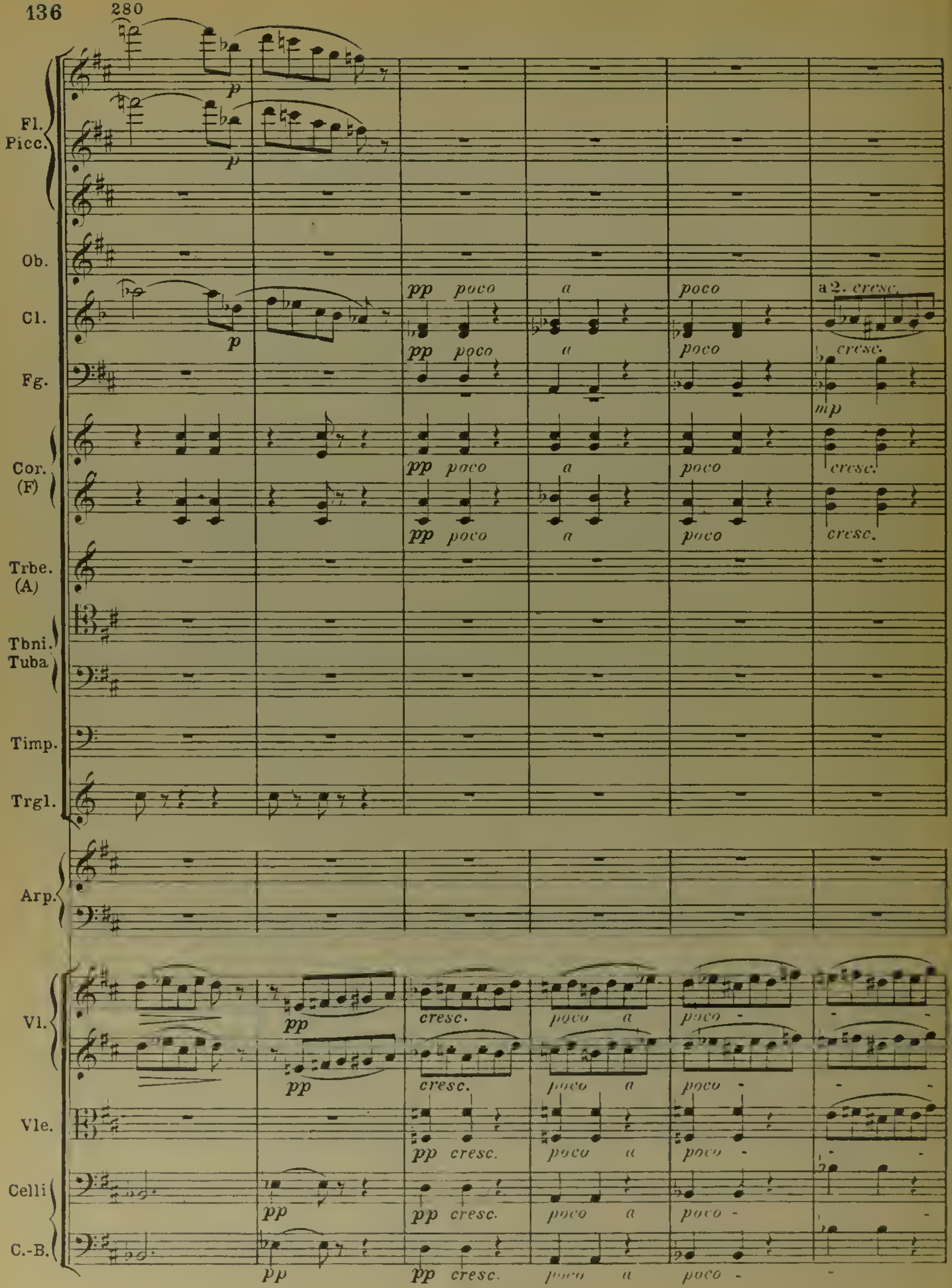
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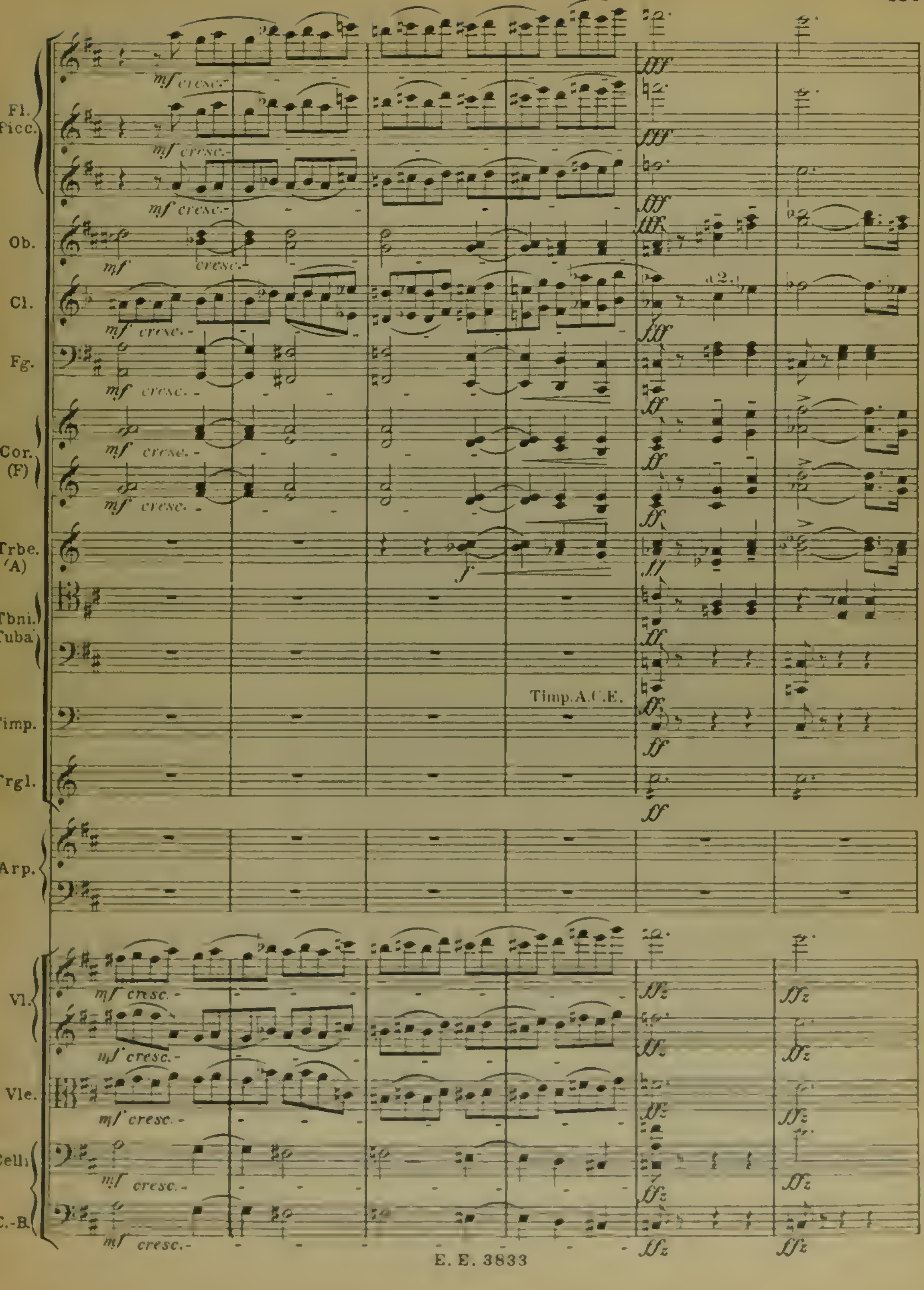
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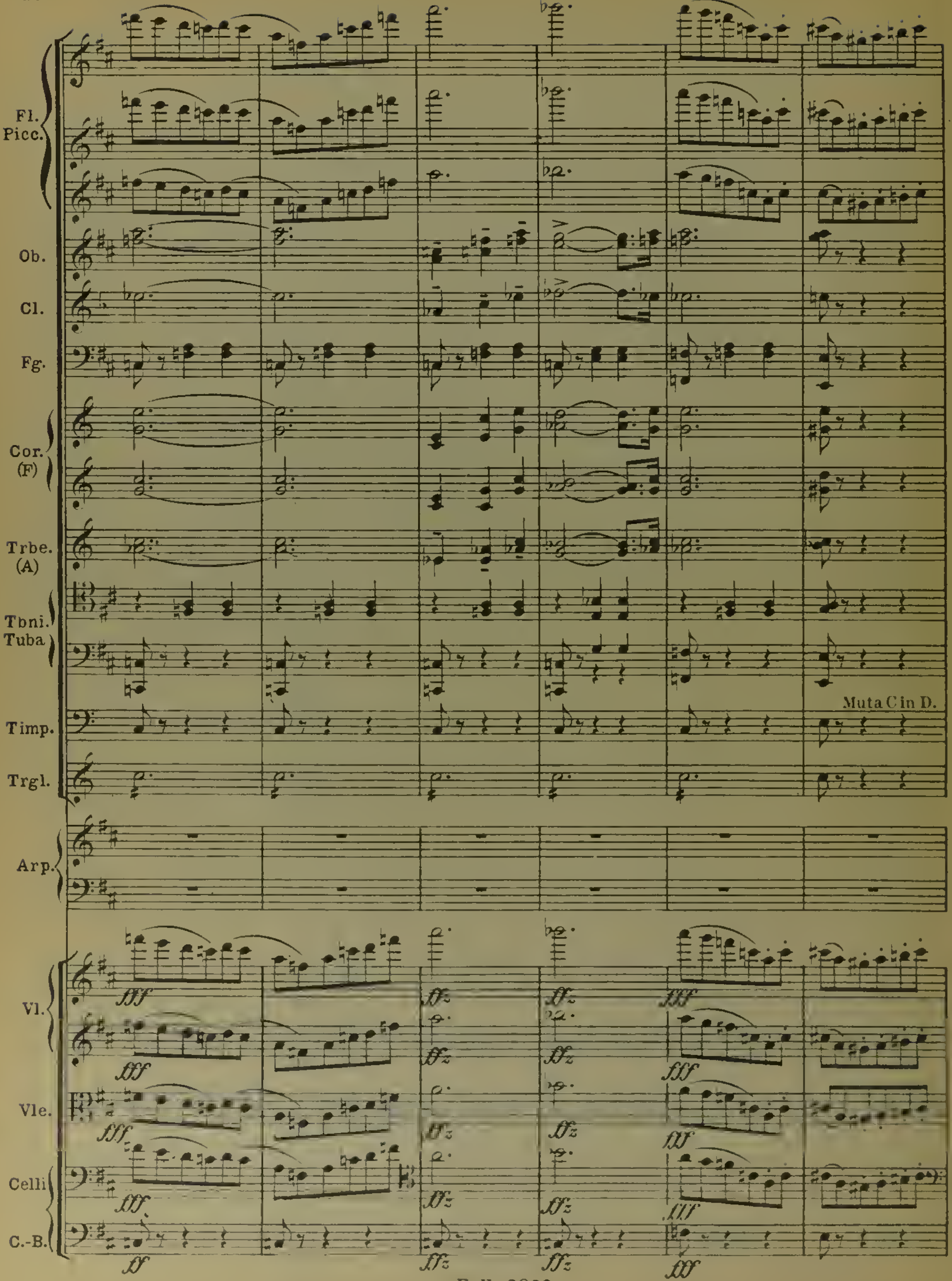
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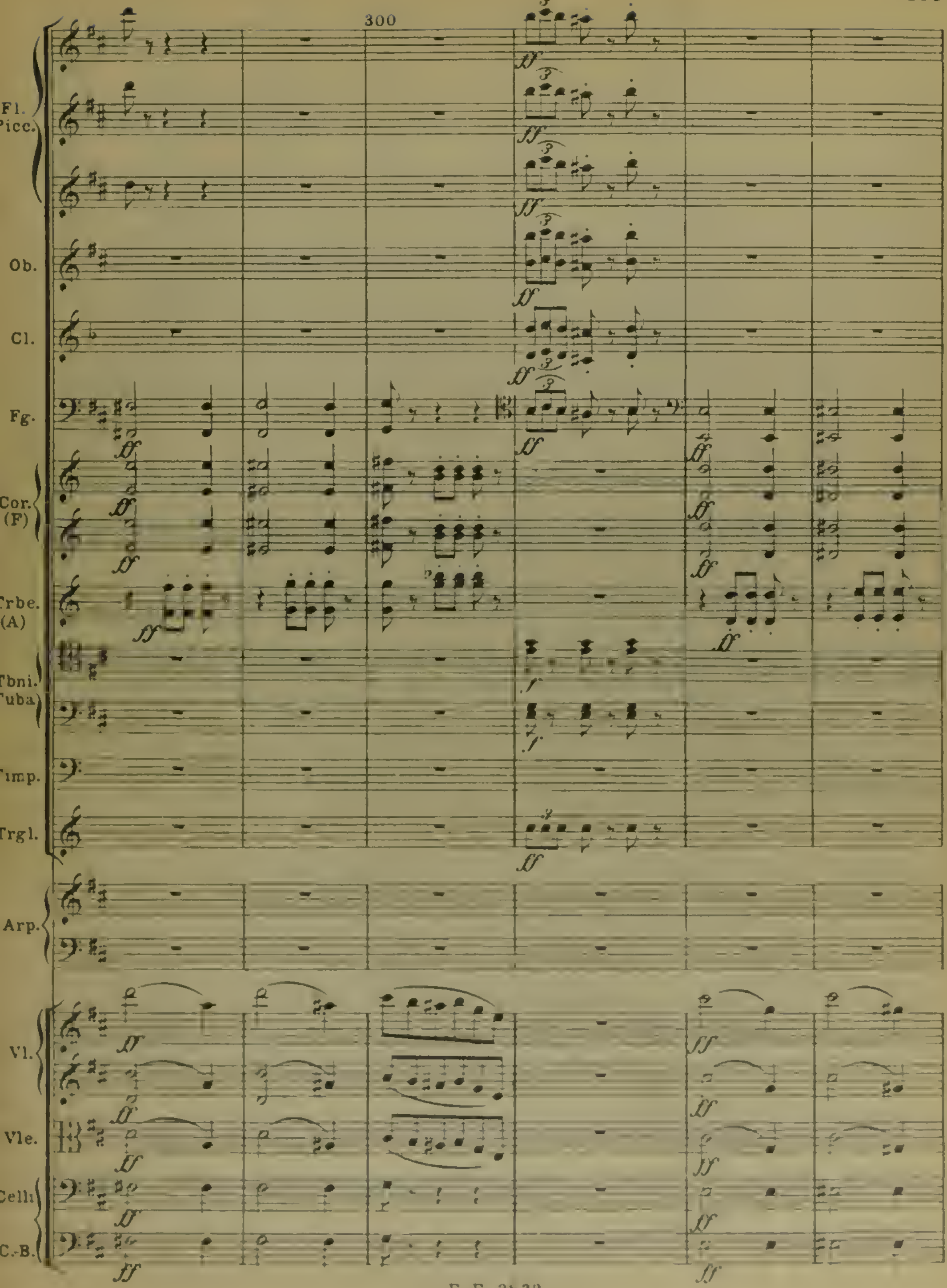
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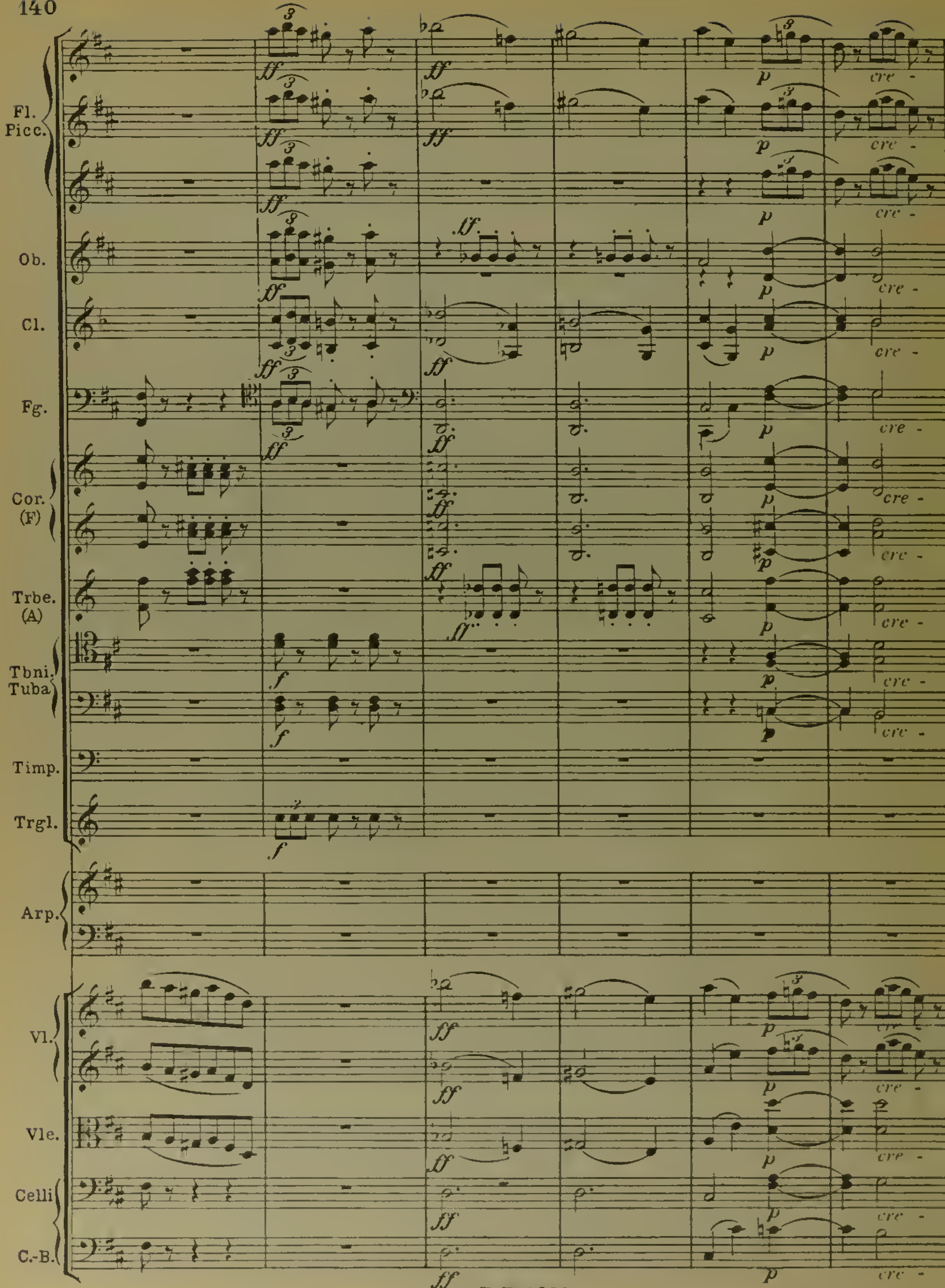
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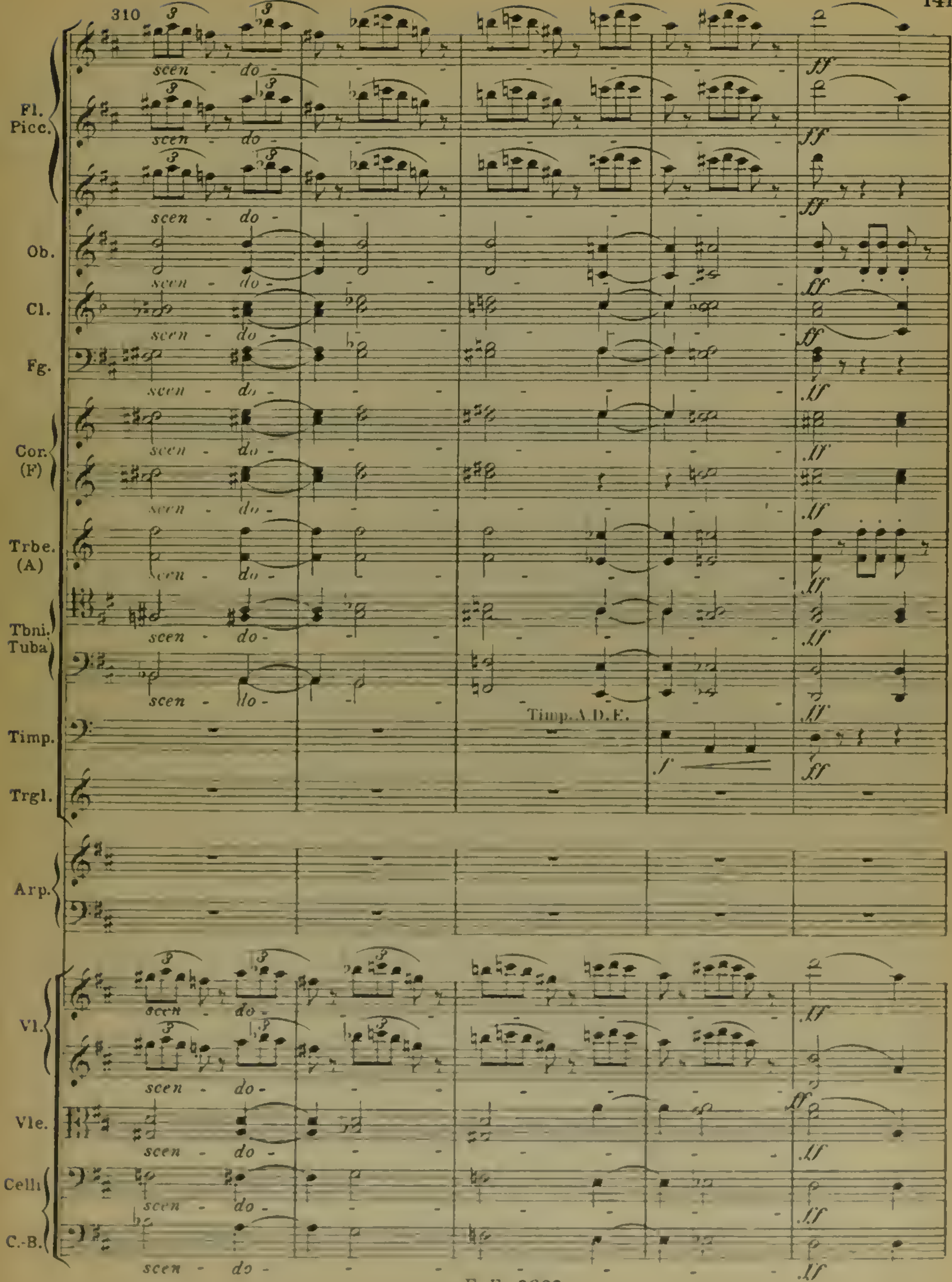
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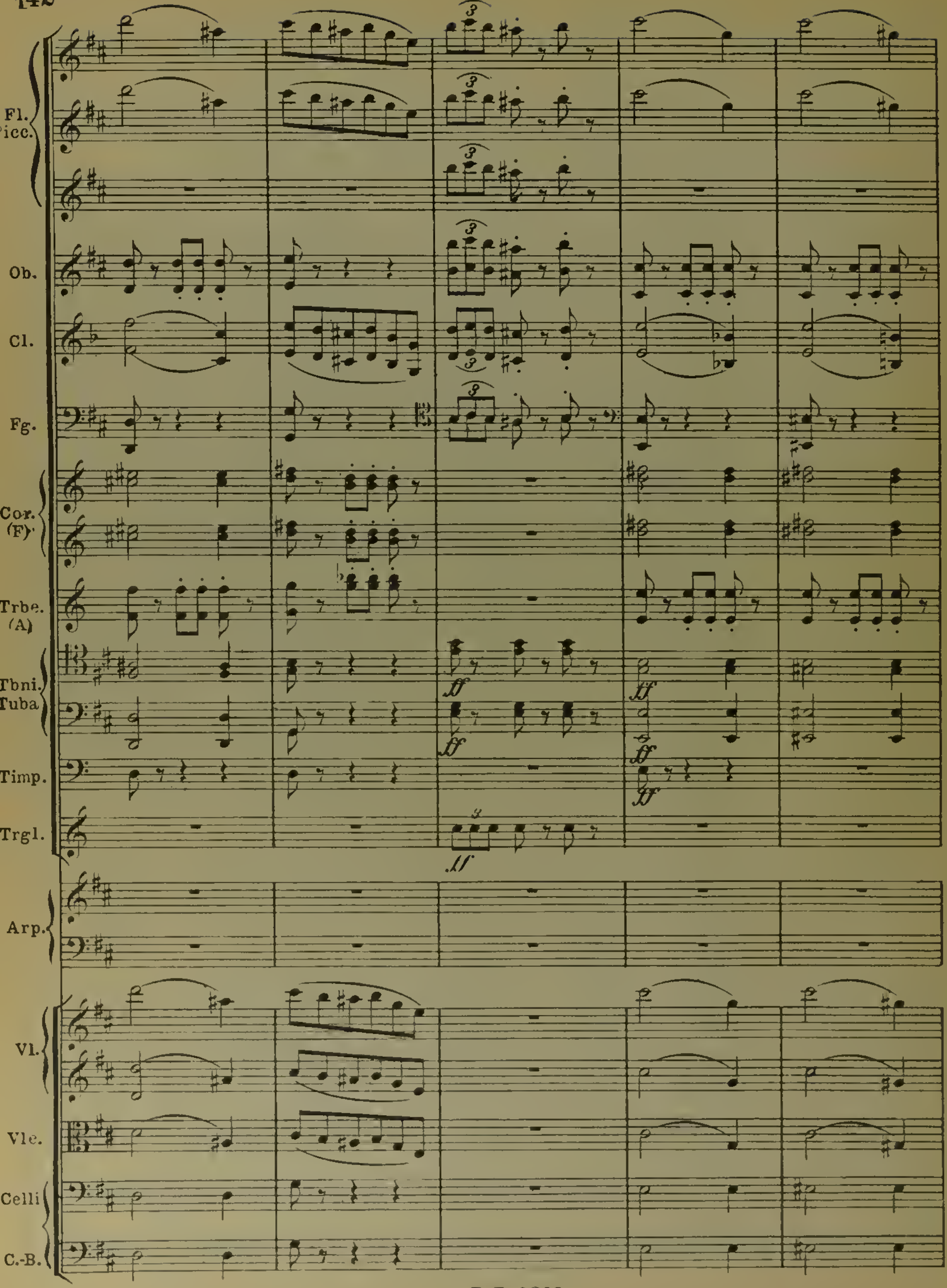
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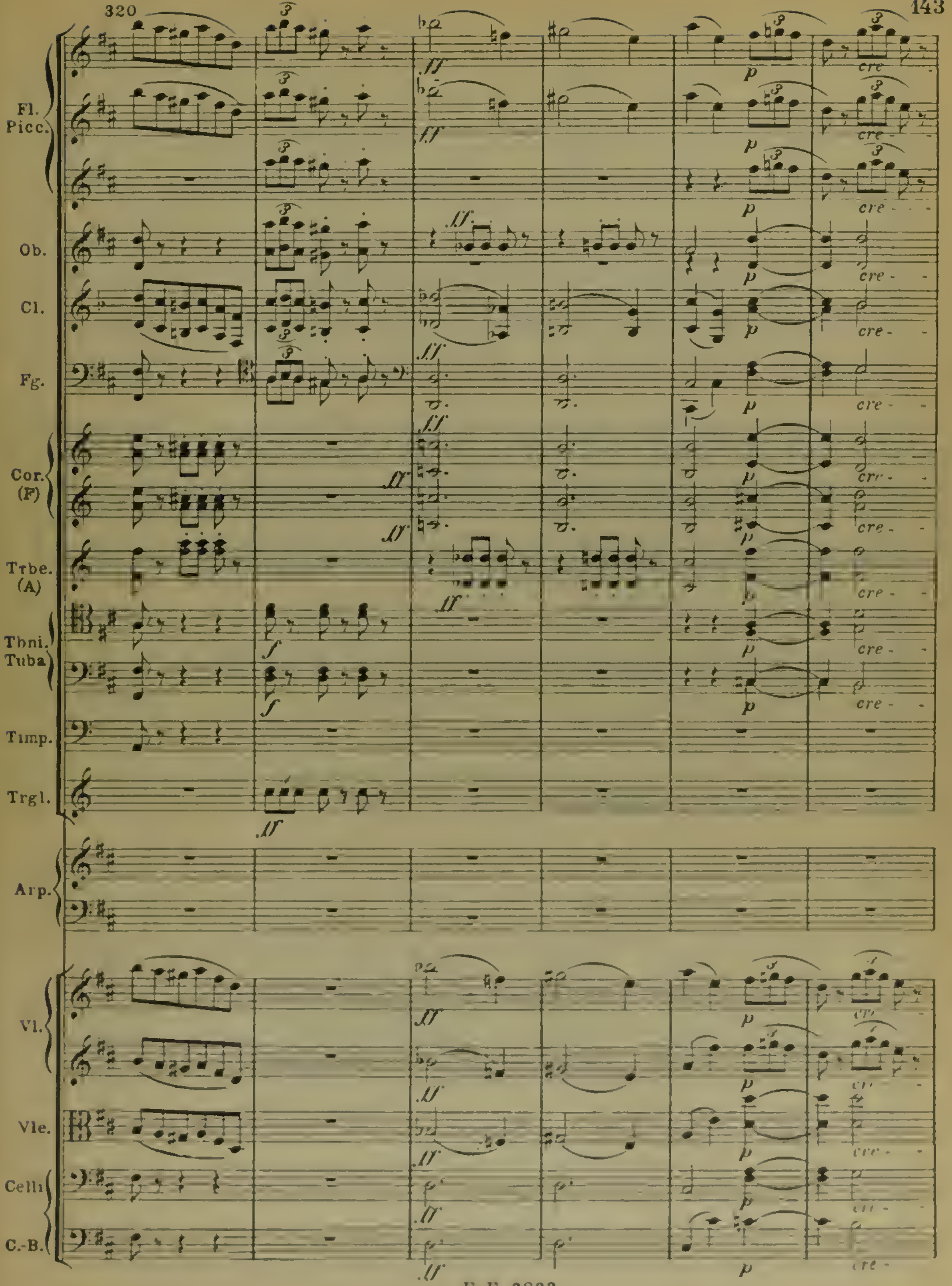
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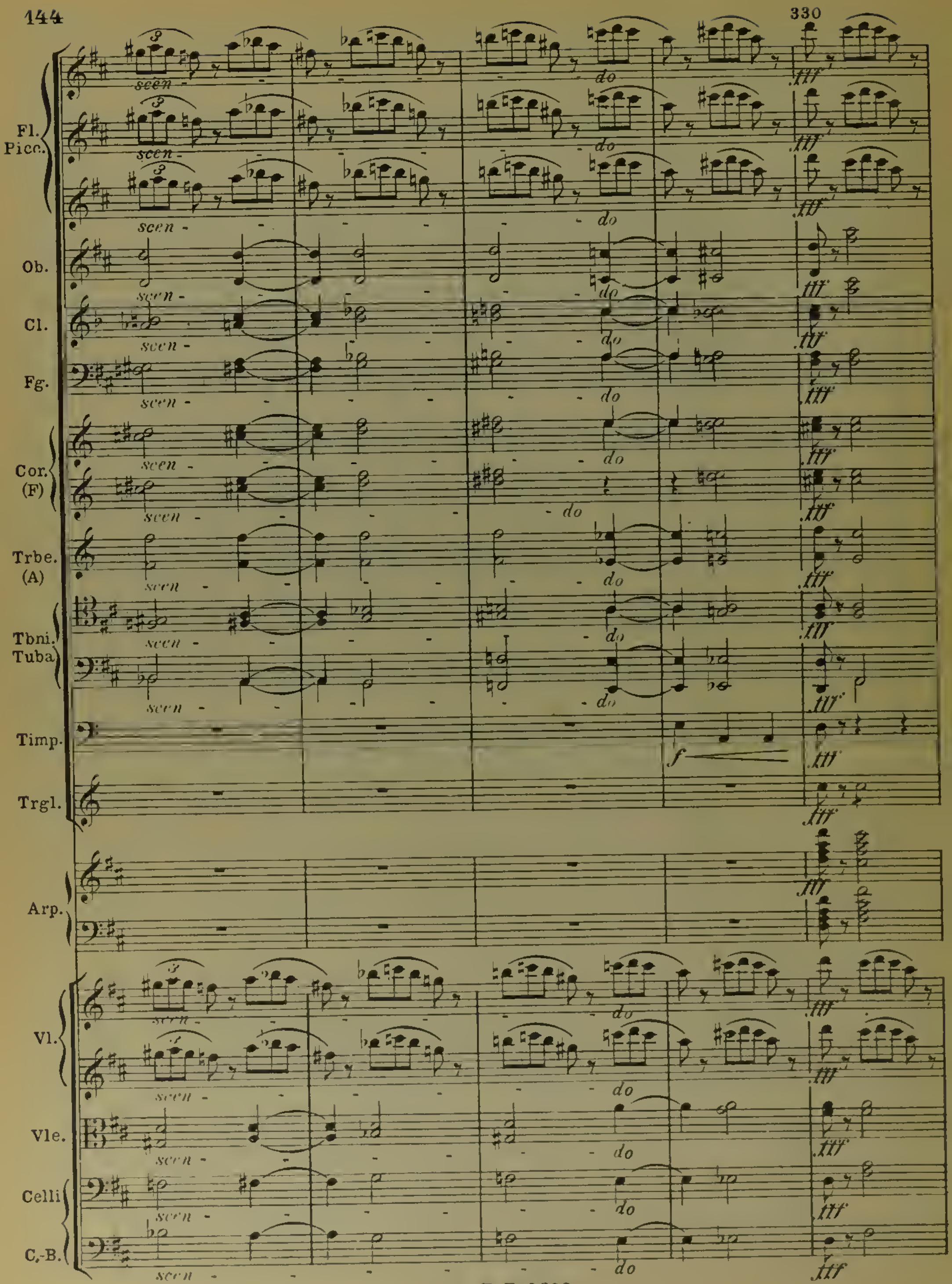
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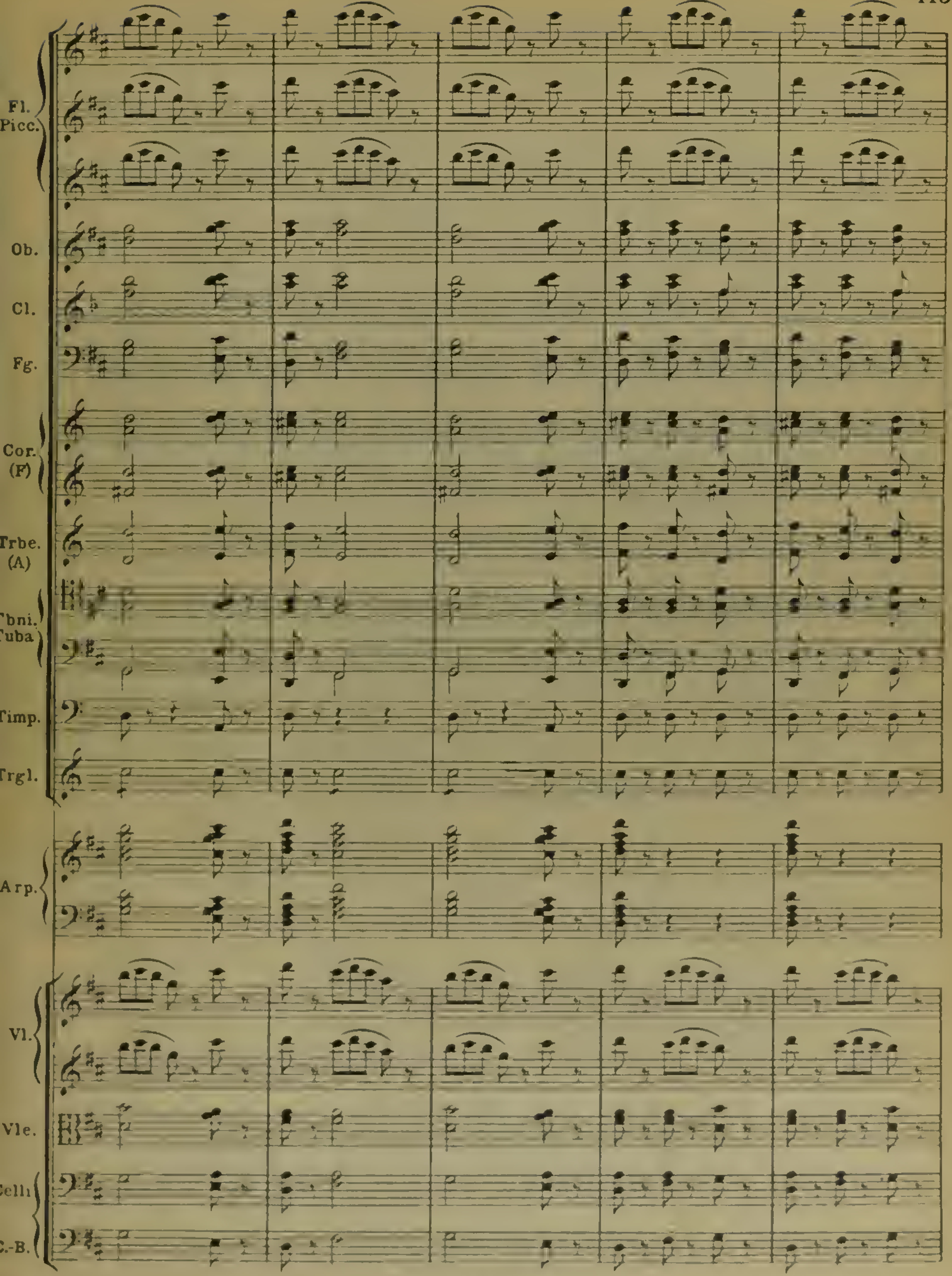
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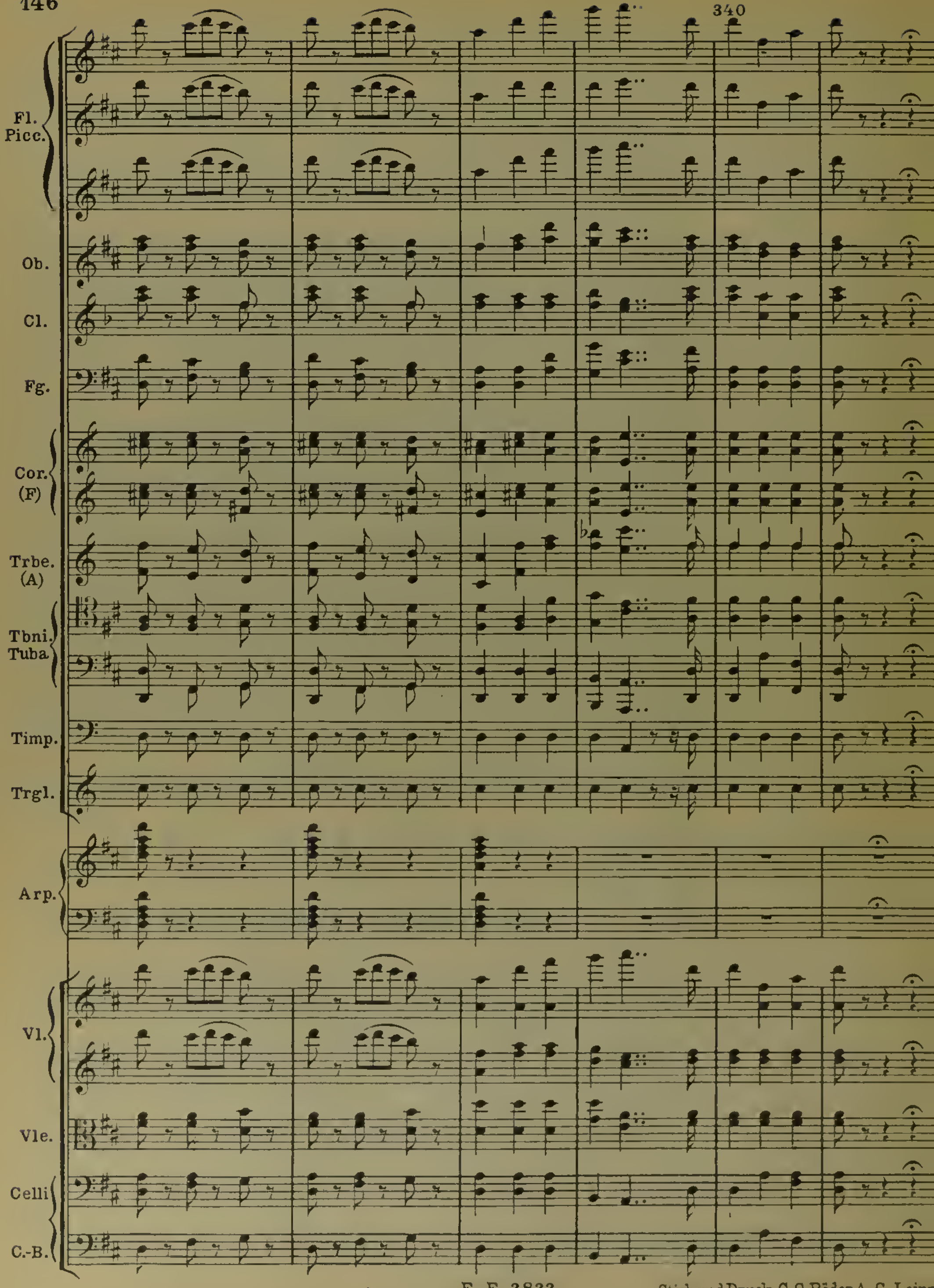

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ERNST EULENBURG ✶ MUSIKVERLAG ✶ LEIPZIG

Zwei große Orchester-Erfolge
der Spielzeit 1928/29

PAUL GRAENER

op. 82

Comedietta

mußte bei der Uraufführung wiederholt werden.

KURT VON WOLFURT

op 16

Tripelfuge

Der große Erfolg des Schweriner Tonkünstlerfestes.

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Aachen, Auerbach i. V., Baden-Baden, Basel, Berlin, Bielefeld, Bonn, Braunschw., Darmstadt, Detroit, Düsseldorf, Edinburgh, Essen, Glasgow, Görlitz, Hamburg, Hermannst., Karlsbad, Kiel, Leipzig (Gewandhaus), Lissabon, Meiningen, München (Musikal.Akad.), Münster i. W., Neiße, Neumünster, Newark (U.S.A.), Oberhausen, Oslo, Plauen, Saarbrücken, Salzburg, Waldenburg, Weimar, Zeitz

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Belfast (England), Breslau, Köln, Leipzig

sowie zahlreiche Übertragungen

Spieldauer: 12 Minuten

Tripelfuge:

Aachen, Bamberg, Berlin (Abendroth), Braunschweig, Chemnitz, Dresden, Essen, Frankfurt a. M., Freiberg, Hannover, Kiel, Köln, Leipzig, Magdeburg, Nürnberg, Osnabrück, Schwerin, Teplitz, Weimar, Zeitz

Spieldauer: 15 Minuten

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No. 864 . . . . Mark 1.50 | No. 865 . . . . . Mark 1.50

HUGO KAUN

Symphonie No. 2, C moll

op. 85

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Hannover
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Karlsruhe
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München
Petersburg
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Posen
Teplitz
Tsingtau
Waldenburg
Weimar
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Der Name HUGO KAUN hat seit dem Erscheinen des Werkes so an Klang und Verbreitung gewonnen, daß sich weitere Empfehlung erübrigt.

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VINZENZ REIFNER

op. 12

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Symphonische Dichtung

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in ca. 45 Städten

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op. 17

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Symphonische Märchenfantasie

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in ca. 15 Städten

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Symphonien:

No.		M.
401.	Mozart, C (Jupiter) [551]	1.50
402.	Beethoven, No. 5, C m	2.—
403.	Schubert, H m (unvoll.)	1.—
404.	Mozart, G m [550] . .	1.50
405.	Beethoven, No. 3, Es (Eroica)	2.—
406.	Mendelssohn, Nr. 3, A m	2.50
407.	Beethoven, No. 6, F (Pastorale)	2.—
408.	Schumann, No. 3, Es .	2.—
409.	Haydn, No. 104 [2], D (London)	1.20
410.	Schubert, No. 7, C . .	3.—
411.	Beethoven, No. 9, D m .	4.—
412.	Beethoven, No. 7, A .	2.—
413.	Schumann, No. 4, D m	2.—
414.	Beethoven, No. 4, B .	2.—
415.	Mozart, Es [543] . .	1.50
416.	Beethoven, No. 8, F .	2.—
417.	Schumann, No. 1, B .	2.50
418.	Beethoven, No. 1, C .	1.50
419.	Beethoven, No. 2, D .	2.—
420.	Mendelssohn, Nr. 4, A	2.50
421.	Schumann, No. 2, C .	2.50
422.	Berlioz, Phant. Symph.	3.—
423.	Berlioz, Harold i. Ital.	3.—
424.	Berlioz, Romeo u. Julia	5.—
425.	Brahms, No. 1, C m .	2.—
426.	Brahms, No. 2, D . .	2.—
427.	Brahms, No. 3, F . .	2.—
428.	Brahms, No. 4, E m .	2.—
429.	Tschaikowsky, No. 5, E m	2.50
430.	Tschaikowsky, No. 4, F m	2.50
431.	Haydn, No. 99 [3], Es .	1.20
432.	Haydn, No. 85 [15], B (La Reine)	1.20
433.	Dvořák, No. 5, E m (Aus der neuen Welt) . . .	4.—
434.	Haydn, No. 100 [11], G (Mil.)	1.20
435.	Haydn, No. 94 [6], G (Paukenschl.)	1.20
436.	Haydn, No. 92 [16], G (Oxf.)	1.20
437.	Mozart, D [385] . . .	1.50
438.	Haydn, No. 102 [12], B	1.20
439.	Haydn, No. 101 [4], D (Glock.)	1.20
440.	Strauß, Don Juan . .	3.50
441.	Strauß, Macbeth . .	3.50
442.	Strauß, Tod und Verklärung .	3.50
443.	Strauß, Till Eulenspiegel .	3.50
444.	Strauß, Zarathustra .	3.50
445.	Strauß, Don Quixote .	3.50
446.	Mozart, D (o. Men.) [504]	1.50
447.	Liszt, Bergsymphonie .	2.50
448.	Liszt, Tasso	1.50
449.	Liszt, Préludes	1.50
450.	Liszt, Orpheus	1.—
451.	Liszt, Prometheus . .	1.50
452.	Liszt, Mazeppa	2.—
453.	Liszt, Festklänge . . .	2.—
454.	Liszt, Heldenklage . .	1.—
455.	Liszt, Hungaria . . .	2.—
456.	Liszt, Hamlet	1.—
457.	Liszt, Hunnenschlacht.	1.50
458.	Liszt, Ideale	2.—
459.	Bruckner, No. 1, C m .	2.50
460.	Bruckner, No. 2, C m .	2.50
461.	Bruckner, No. 3, D m .	2.50
462.	Bruckner, No. 4, Es (romantische)	2.50
463.	Bruckner, No. 5, B . .	2.50
464.	Bruckner, No. 6, A . .	2.50
465.	Bruckner. No. 7, E . .	2.50
466.	Bruckner, No. 8, C m .	2.50
467.	Bruckner, No. 9, D m .	2.50
468.	Haydn, No. 93 [5], D . .	1.20
469.	Haydn, No. 103 [1], Es (Paukenwirbel) . . .	1.20
470.	Volkmann, No. 1, D m .	2.50
471.	Smetana, Vyšehrad .	1.50
472.	Smetana, Moldau . . .	1.50
473.	Smetana, Sarka . . .	1.50
474.	Smetana, Aus Böhmens Hain und Flur . . .	1.50
475.	Smetana, Tábor . . .	1.50
476.	Smetana, Blanik . . .	1.50
477.	Liszt, Faust-Symphonie	5.—
478.	Strauß, Aus Italien . .	5.—
479.	Tschaikowsky, No. 6, H m (Pathétique)	2.50
480.	Haydn, No. 95 [9], C moll	1.20
481.	Haydn, No. 96 [14], D. .	1.20
482.	Franck, D moll	3.—
483.	Haydn, No. 97 [7], C .	1.20
484.	Haydn, No. 86 [10], D. .	1.20
485.	Haydn, No. 98 [8], B . .	1.20
486.	Haydn, No. 45 [18], Fis m (Abschied).	1.20
487.	Haydn, No. 88 [13], G . .	1.20
488.	Haydn, No. 82 [17], C (L'ours)	1.20
489.	Rimsky-Korsakow, Antar (Symph. No. 2) . .	3.—
490.	Borodin, No. 1, Es . . .	3.—
491.	Borodin, No. 2, H m . .	3.—
492.	Mahler, No. 7	8.—
493.	Rimsky-Korsakow, Scheherazade	5.—
494.	Glasunow, No. 4, Es . .	4.—
495.	Glasunow, No. 8, Es . .	4.—
496.	Skrjabin, Divin Poème	6.—
497.	Skrjabin, Le Poème de l'Extase	4.—
498.	Strauß, Heldenleben . .	5.—
499.	Strauß, Alpen-Symph. .	6.—
500.	Tschaikowsky, Manfred	4.—
501.	Borodin, No. 3 A moll	1.50
502.	Mozart, C [425]	1.50
503.	Skrjabin, No. 2, C m . .	5.—
504.	Schubert, No. 1, D . . .	1.50
505.	Schubert, No. 2, B . . .	1.50
506.	Schubert, No. 3, D . . .	1.20
507.	Schubert, No. 4, C m (Tragische)	2.—
508.	Schubert, No. 5, B . . .	1.20
509.	Schubert, No. 6, C . . .	2.—
510.	Strauß, Domestica . . .	6.—
511.	Haydn, No. 73 [26] D (Chasse)	1.20
512.	Haydn, No. 31, D (mit Hornsignal)	1.20
513.	Haydn, No. 7, C (Le Midi)	1.20
514.	Franck, Chasseur maudit . .	2.—
515.	Haydn, No. 8, G (Le Soir)	1.20
516.	Franck, Les Eolides .	1.50
517.	Haydn, No. 48, C (Maria Theresia)	1.20
518.	Haydn, No. 55. Es (Schulm.)	1.20
519.	Trapp, No. 4, B m . .	3.—
520.	Graener, Sinf. breve	1.50
521.	J. Chr. Bach, D	1.—

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No.		M.
601.	Beethoven, Leonore No. 3	1.—
602.	Weber, Freischütz .	—.80
603.	Mozart, Figaros Hochz.	—.60
604.	Beethoven, Egmont . .	1.—
605.	Weber, Beherrscher der Geister	1.—
606.	Mendelssohn, Melusine	1.—
607.	Weber, Oberon	—.80
608.	Mozart, Don Juan . .	—.60
609.	Weber, Preziosa . . .	1.—
610.	Beethoven, Fidelio . .	1.—
611.	Mendelssohn, Ruy Blas	1.—
612.	Weber, Jubel-Ouvert.	1.—
613.	Mendelssohn, Sommernachtstraum	1.—
614.	Mozart, Zauberflöte . .	—.80
615.	Nicolai, Lustig. Weiber	1.20
616.	Rossini, Wilhelm Tell	1.—
617.	Berlioz, Waverley . .	1.—
618.	Berlioz, Vehmrichter .	1.—
619.	Berlioz, König Lear . .	1.—
620.	Berlioz, Röm. Carneval	1.—
621.	Berlioz, Korsar	1.—
622.	Berlioz, Benv. Cellini .	1.—
623.	Berlioz, Beat. u. Bened.	1.—
624.	Tschaikowsky, 1812 . .	1.50
625.	Beethoven, Prometheus	1.—
626.	Beethoven, Coriolan . .	1.—
627.	Beethoven, Weihe des Hauses	1.—
628.	Beethoven, Leonore No. 1	1.—
629.	Beethoven, Leonore No. 2	1.—
630.	Beethoven, Ruinen von Athen	1.—
631.	Beethoven, Kng. Stephan	1.—
632.	Beethoven, Namensfeier	1.—
633.	Marschner, Hans Heiling	1.—
634.	Maillart, Glöck. d. Erem.	1.—
635.	Weber, Euryanthe . . .	1.—
636.	Schubert, Rosamunde .	1.20
637.	Mendelssohn, Hebriden	1.—
638.	Glinka, Leben f. d. Zaren	1.20
639.	Glinka, Ruslan u. Ludmila	1.20
640.	Cherubini, Abenceragen	1.—
641.	Cherubini, Medea . . .	1.—
642.	Cherubini, Anakreon . .	1.—
643.	Cherubini, Wasserträger	1.—
644.	Cornelius, Barb. v. Bagd.	1.50
645.	Cornelius, Cid	1.—
646.	Schumann, Manfred . .	1.20
647.	Schumann, Genoveva .	1.20
648.	Bennett, Najaden . . .	2.—
649.	Wagner, Tristan u. Isolde	—.80
650.	Boieldieu, Weiße Dame .	1.—
651.	Auber, Eherne Pferd . .	1.—
652.	Wagner, Lohengrin: 1. u. 3. Akt	—.80
653.	Mendelssohn, Meeresst. und glückliche Fahrt	1.—
654.	Rossini, Semiramis . .	1.—
655.	Rossini, Tankred . .	—.80
656.	Brahms, Akad. Fest-O. .	1.20
657.	Brahms, Tragische Ouv.	1.20
658.	Auber, Schwarz. Domino	1.—
659.	Auber, Fra Diavolo . .	1.—
660.	Mozart, Titus	—.80
661.	Mozart, Idomeneus .	—.80
662.	Mozart, Cosi fan tutte	—.60
663.	Mozart, Entführung . .	—.80
664.	Smetana, Verkauft. Braut	—.80
665.	Wagner, Meistersinger .	1.—
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669.	Wagner, Tannhäuser .	1.—
670.	Reger, Lustspiel-Ouv.	2.—

Ouverturen:

No. — M.

671. Wagner, Faust-Ouvert. 1.—
672. Weingartner, Lust.Onv. 2.—
673. Volkmann, Richard III. 1.—
674. Volkmann, Fest-Ouv. . 1.—
675. Tschaikowsky, Romeo 1.50
676. Gluck, Iphigenie i. Anlis 1.—
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678. Suppé, Dichter u. Bauer 1.—
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680. Flotow, Martha . . . . 1.—
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